

The Musical World.

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VOL. 48—No. 23.

SATURDAY, JUNE 4, 1870.

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CRYSTAL PALACE.—EVERYBODY and EVERY-THING at WHITSUNTIDE.—MONDAY TO FRIDAY, June 6 to 10, and MONDAY, JUNE 13, SIX DAYS ONLY of the Great Burlesque, "CINDERELLA," and other Amusements. Come Early. Extra Trains from all Stations. Excursions from all parts. See Bills.

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Admission as usual, One Shilling, or by Guinea Season Tickets. Present issue dating twelve months from June 1, at all Agents; Exeter Hall; and Palace entrances.

SATURDAY, JUNE 11.—SECOND and LAST GREAT FLOWER SHOW of the Season, and Exhibition of Table Decorations and Fashionable Promenade.

ITALIAN OPERA, DRURY LANE.

PROSPECTIVE ARRANGEMENTS.

This Evening (SATURDAY), Mozart's "LE NOZZE DI FIGARO." Il Conte, Mr. Santley; Figaro, M. Faure; Bartolo, Signor Foll; Basilio, Mr. Lyall; Antonio, Signor Zoboli; Don Curzio, Signor Rinaldini; Marcelina, Madame Corsi; Cherubino, Mdlle. Pauline Lewitzky (her second appearance in that character); Susanna, Mdlle. Volpini (her second appearance in that character in London); and La Contessa, Mdlle. Christine Nilsson (her first appearance in that character). Conductor—Signor Arditi.

On MONDAY, "IL BARBIERE DI SIVIGLIA." Conte Almaviva, Signor Bettini; Figaro, Signor Gassier; Basilio, Signor Foll; Bartolo, Signor Castelli; Berta, Madame Corsi; Rosina, Madame Monbelli.

TUESDAY, June 7, Meyerbeer's Opera, "DINORAH." Corentino, Signor Gardoni; Hoel, Mr. Santley; Un Muetto, Signor Rinaldini; Un Cacciatore, Signor Raguer; Due Caprai, Mdlles. Vinta and Briani; Una Capraia, Madame Corsi; Un Capraio, Mdlle. Carl; and Dinorah, Mdlle. Ili di Murska.

On THURSDAY, June 9, "ROBERTO IL DIAVOLO." Roberto, Signor Mongini; Raimondo, Signor Gardoni; Bertramo, Signor Foll; Un Prete, Signor Gassier; Alberto, Signor Raguer; Un Araldo, Signor Rinaldini; Cavalieri, Signor Archinti; Signor Castelli, Signor Zoboli, Signor Trevero; Elena, Mdlle. Fioretti; Isabella, Mdlle. Ili di Murska; and Alce, Mdlle. Christine Nilsson.

Acting Manager MR. JARRETT.

Doors open at Eight o'clock, the opera will commence at half-past. The box-office of the Theatre is open daily from Ten to Five. Stalls, one guinea; dress circle, 10s. 6d.; amphitheatre stalls, 5s.; amphitheatre, 2s. 6d.

SIGNOR ARDITI'S GRAND MORNING CONCERT will take place on FRIDAY next, June 10th, supported by all the principal artists. Band and Chorus of the Italian Opera, Drury Lane.

ST. JAMES'S HALL,

MR. FRANK ELMORE'S FIFTH ANNUAL CON-

CERT will take place at the above Hall, on FRIDAY Evening, June 10th, 1870. To commence at Eight o'clock. Vocalists—Messrs. Frank Elmore, Ransford, Harley Vinning, Carl Stepan. Instrumentalists—Maria Strindberg, Lazarus, Richard Blagrove, Howard Reynolds, Paque, Risegari, J. Balsir Chaterton, J. Cheshire. Conductors—Messrs. Lindsay Sloper, Ganz, Charles K. Salaman, and Benedetti. Sofa Stalls, 7s. 6d.; Unreserved Balcony, 3s.; Area and Orchestra, 2s.; Admission, 1s. Tickets at Mr. Austin's Ticket Office; at the principal Music-sellers; and of Mr. Frank Elmore, at his residence, 1, Leamington Road Villas, Westbourne Park, W.

MR. IGNACE GIBSON'S SECOND RECITAL will take place at ST. GEORGE'S HALL, Langham Place, June 8th, to commence at Three o'clock. Vocalists—Miss Julia Elton and Mr. Maybrick. Violin—Signor Risegari. Conductor—Signor LI CALSI. Mr. Gibson will perform Book 2 of his Meditations on the Pianoforte. Tickets of Messrs. Ashdown & Parry, Hanover Square; and Hutchings & Romer, 9, Conduit Street, Regent Street, W.

FINGEST.

(HAMBLEDEN—HENLEY-ON-THAMES.)

A GRAND EVENING CONCERT in aid of the

Funds towards placing a Stained Glass Window in Fingest Church, will be given on WEDNESDAY, June 8th, 1870. Programme:—Part I. Chorus, "The Stars that above us are shining" (Preciosa), the Fingest Glee Choir—Weber; Overture, "Guillaume Tell," Harmonium, Mdlle. Marie d'Annetta (Mrs. Backwell)—Rossini; Song, "The Blue Ribbon," Mrs. Gellie Gray; Song, "The summer evening," Master Willie Greenwood; Duet, "The Gipsy Countess," Miss E. Deane and Mr. G. Pestell—Glover; Cavatina, "M'appari tutt' amor" (Maria), Mr. F. Greenwood—Flotow; Duet, "Meditation sur le l'er prelude de John Sebastian Bach; Harmonium, Mdlle. M. D'Annetta, Piano, Miss A. Gwilt—Gounod; Song, "Gentle Troubadour" (Lurline), Miss E. Deane; Song, "Sweet love good-night to thee," Mr. F. Greenwood—Haton; Song, "Thro' the Jessamine," Miss Rachel Palmer—Claribel; Song and Chorus, "The Cambrian Plume," Mr. F. Deane—Brinsley Richards; Comic Song, Mr. G. Pestell, Part II. Barcarole, "On the Blue Wave," Miss E. Deane and Mr. F. Greenwood—Panofka; Song, "Heart Broken," Miss A. Gwilt—Marie D'Annetta; Comic Song, Mr. G. Pestell; Grande Valse, Mdlle. D'Annetta—Tito Mattel; Song, "Janet's Choice," Miss E. Deane—Claribel; Duet, Operatic Selection, Violin—Mdlle. D'Annetta, Piano—Miss A. Gwilt—Offenbach; Comic Song (in costume), "The Little Wee Dog" (words by Barton Hill, as sung by Arthur Young in "La Belle Sauvage")—Count Roff; Trio, "A Farm well tilled," Messrs. Pestell, Strange, and Whitney; "God Save the Queen," the Fingest Glee Choir; Solos by Miss E. Deane and Miss A. Gwilt.

Doors open at Half-past Six, to commence at Seven o'clock. Prices of Admission:—Reserved Seats, 2s.; Unreserved Seats, 1s., 6d., 3d. Tickets to be had at Mr. Sawdiers, Lane End; Mrs. Webbe, Frieth; Mr. Biggs, Hambleden; Mr. Neighbour, Henley; and at Marlow, Southend, Stokenchurch, Turville, and of Mr. Deane, Fingest. Floral and Pictorial Decorations by Miss A. Gwilt.

JUNE 22ND.—MR. BENEDICT'S ANNUAL GRAND

MORNING CONCERT at the St. James's Hall. Under the immediate Patronage of the Royal Family. Artists already engaged:—Messdames Christine Nilsson, Volpini, Sinico, Monbelli, Lewitzky, Reboux, Carola, Orgeni, Duval Rudersdorf, Liebhart, Edith Wynne, and Ili di Murska; Mdlles. Carl, Drasidli, Patey, E. Angile, Watts, Osborne Williams, and Mdlle. Trebelli-Bettini; MM. Mongini, Gardoni, Reichardt, George Perren, W. H. Cummings, Faure, Foll, Verger, Stockhausen, Bossi, G. Garcia, Jules Lefort, Walteck, Patey, and Santley. Piano—Madame Arabella Goddard, MM. Lindsay Sloper, Benedict, F. H. Cowen, M. Rendano, and Osborne; Violin—Herr Herrman and Mdlle. Castellani; Violoncello—Signor Piatti and M. Paque; Harp—Mr. John Thomas and Mdlle. Heerman. Conductors—MM. W. J. Cusins, Pimsuti, Benedict, E. Berger, W. Carter, and Randegger. The full programme will be published on June 10th.

NOTICE.—The Doors open at Half-past Twelve; Concert to commence at Half-past One precisely, and terminate at Six o'clock.—Tickets at the principal Libraries, and Music-sellers; at Mr. Austin's Ticket Office, St. James's Hall, Piccadilly; and of Mr. Benedict, 2, Manchester Square, W.

MADAME SAINTON-DOLBY begs to announce that

her ANNUAL GRAND MORNING CONCERT will take place at ST. JAMES'S HALL, on Monday next, June 6th, on which occasion she will take her Farewell of the Public. Vocalists—Messdames Christine Nilsson, Monbelli, Trebelli-Bettini, Lemmens-Sherrington, Rita, Edith Wynne, Julia Elton, Elena Angile, and Sainton-Dolby; MM. Sims Reeves, Gardoni, A. Byron, Cummings, Gassier, Maybrick, Lewis Thomas, and Santley; the London Glee and Madrigal Union, consisting of Miss Jane Wells, MM. Baxter, Coates, Land, and Lawler, will also have the honour of appearing. Pianoforte, Mr. Walter Macfarren; harmonium, M. Lemens; violoncello, Signor Piatti; violin, M. Sainton. Conductors—MM. Arditi, Kuhe, Ganz, Thoulens, H. C. Deacon, Randegger, and Benedict. The concert will commence at 2 o'clock precisely. Sofa Stalls, 21s.; Stalls and Orchestra Stalls, 10s. 6d.; Balcony, 5s.; admission, 2s. 6d. Tickets may be obtained of Messrs. Chappell & Co., 50, New Bond Street; Cramer & Co., 201, Regent Street; A. Hays, Royal Exchange Buildings; Keith, Prowse, & Co., 43, Chesapeake; George Dolby, 52, New Bond Street; and at Austin's Ticket Office, St. James's Hall.

MR. HENRY LESLIE'S THIRD GRAND CONCERT,

WEDNESDAY Evening, June 8th, ST. JAMES'S HALL, Eight o'clock. ROSSINI'S "STABAT MATER" and MISCELLANEOUS SELECTION. Mdlle. Christine Nilsson, Madame Volpini, Madame Monbelli, Madame Trebelli-Bettini; Signor Mongini, Signor Bettini, Mr. Santley, Mons. Faure, and Mr. Charles Hallé. Mr. Henry Leslie's Choir. Full Band. Organist—Mr. John C. Ward. Accompanist—Mr. J. G. Calcott. Conductor—MR. HENRY LESLIE.

MR. HENRY LESLIE'S CONCERT, June 8th.—

Sofa Stalls, 21s.; Area Stalls, 10s. 6d.; Balcony Stalls, 15s. and 10s. 6d.; Area and Balcony (unreserved), 5s.; Gallery, 2s. 6d. Cramer & Co., 201, Regent Street, and 43, Moorgate Street; L. Cock & Co., 63, New Bond Street; Chappell, 50, New Bond Street; Mitchell, 33, Old Bond Street; Oliver, 19, Old Bond Street; Keith, Prowse, & Co., 43, Chesapeake; Hays, 4, Royal Exchange Buildings; and Austin, 28, Piccadilly.

MR. BRINLEY RICHARDS'S EVENING CONCERT,

June 17th, HANOVER SQUARE ROOMS, when a Selection from his Compositions will be given, including some new sacred music, and his Welsh National Songs, "The Cambrian War Song" and "The Cambrian Plume," with a Select Choir of Seventy Voices. Mr. Brinley Richards will play (with Mons. Paque) a duet composed expressly for him by Mr. Arthur Sullivan, and solos by Scarlatti and Henselt. He will also play, for the first time, "The Morgan-March" (Welsh National Air) as a Fantasia for the Pianoforte. Vocalists—Miss Edith Wynne, Miss Edmonds, and Madame Patey; Mr. Cummings and Mr. Lewis Thomas. Conductors—Messrs. Benedict, Calcott, and Evers. Tickets, 7s., 5s., and 3s.; at the Music-sellers, and of Mr. Brinley Richards, 6, St. Mary Abbott's Terrace, Kensington.

JUNE 20TH.—GREAT COMBINED ATTRACTION.

—MR. GANZ'S ANNUAL MORNING CONCERT, at ST. JAMES'S HALL, on which Special Occasion several of the most Eminent Artists of both Operahouses will appear, including M^{me}. Adeline Patti, M^{lle}. Madigan, and M^{lle}. Sealchi; Sig. Bagaglio and Sig. Graziani; M^{me}. Monbelli and M^{me}. Trebelli-Bettini; Sig. Boutini and Sig. Foli; M^{lle}. Liebhart, and M^{lle}. Enequist; M^{lle}. Carola, M^{lle}. Leon Duval, and M^{lle}. Orgeni; Miss Edith Wynne and M^{me}. Patey; Herr Reichardt and Mr. George Perren; M. Jules Lefort and Mr. Patey. Piano—Mr. Ganz and Chevalier de Kontaki. Violoncello—M. Paque. Conductors—Messrs. Bevington, Randegger, Lehner, and Wilhelm Ganz. Commence at Two o'clock. Sofa Stalls, 21s.; Reserved Seats, 10s. 6d.; Balcony Stalls, 10s. 6d.; Balcony, 5s.; Area, 2s.; Gallery, 2s. Tickets at the principal Music-sellers; at Austin's Ticket Office; and of Mr. Ganz, 15, Queen Anne Street, W.

PHILHARMONIC SOCIETY. Conductor—Mr. W.

G. CUMING. ST. JAMES'S HALL, MONDAY EVENING, June 6th, at Eight o'clock. Overtures, Athalia (Mendelssohn), In Memoriam (Sullivan), Zauberköte (Mozart); Symphony, Eroica (Beethoven); Concerto, in B flat, M^{ss}. Violoncello, Sig. Piatti; Rondo, in B minor, Pianoforte, Mr. F. H. Cowen (Mendelssohn). Vocalists—M^{me}. Sinico and Mr. Santley. Stalls, 10s. 6d. and 7s.; Tickets, 5s. and 2s. 6d. L. Cook & Co., 63, New Bond Street; Austin's Ticket Office, St. James's Hall; Chappell's; Oliviers'; Mitchell's; Keith, Prowse, & Co., 45, Cheapside.

MDME. R. SIDNEY PRATTEN begs to announce

to her Friends and Pupils that her GUITAR RECITAL will take place on WEDNESDAY, June 15th, 1870, at Three o'clock, at 27, Harley Street, CAVENDISH SQUARE, when she will be assisted by Eminent Artists, whose names will be duly announced. Madame Pratten will play Selections from the Compositions of Sor, Giuliani, Leonard Schulz, and her own; and two Grand Duets for two Guitars, Giuliani's two Rondos, and "Di tanti palpiti," accompanied by a Pupil of hers, an Amateur, who has kindly consented to do so for this occasion. Tickets, 10s. 6d.; Reserved Seats, 15s. To be had at Madame Pratten's Residence, 38, Welbeck Street, Cavendish Square, W.

CHARLES and ARTHUR LE JEUNE will give their

SECOND EVENING CONCERT ON TUESDAY NEXT, June 7th, at the ARCHITECTURAL ROOMS, 9, Conduit Street, W. Programmes and Tickets to be had at Chappell's, 59, New Bond Street; and of Keith, Prowse, & Co., 45, Cheapside.

MDLLE. MARIE D'ETIENNE will sing on the 7th

and 8th inst, at the Assembly Rooms, Holloway; on the 15th at St. George's Hall. For Lessons and Engagements, address care of Messrs. DUNCAN DAVIDSON, 244, Regent Street, W.

MDLLE. MARIE D'ETIENNE will sing CATALANI'S

song, "HOW SOFTLY DAY IS DAWNING," at the Assembly Rooms, Holloway, June 8th.

MISS JULIA ELTON will sing KATE WARD'S new

song, "THE WEAVER," at Madame Sainton's Concert, St. James's Hall, June 6th.

THIS DAY.**MR. J. H. SUTCLIFFE (from the Opera, New York)**

will sing the popular serenade, "WAKE, LINDA, WAKE," at the Store Street Concert Rooms, THIS DAY, June 4th, at Mr. Cottell's Morning Concert.

BUXTON, DERBYSHIRE.**WANTED, an ORGANIST and CHOIR MASTER.—**

For particulars apply (with references) to the Churchwardens.

MR. HARLEY VINNING will sing L. EMANUEL'S new

song, "THE CHARM," at St. George's Hall, 8th June; Clapham, 10th; St. James's Hall, 10th; Hanover Square Rooms, 24th; St. George's Hall, 25th. Address, 28, Old Bond Street.

MISS BANKS will sing BENEDICT'S "ROCK ME TO

SLEEP," and WELLINGTON GUERNSEY'S romance, "A SUMMER EVE," at the Queen's Concert Rooms, Miss Elizabeth Walton's Grand Concert, June 27th.

MISS KATHERINE POYNTZ will sing BENEDICT'S

"ROCK ME TO SLEEP," at the Beethoven Rooms, June 18th, Miss E. Walton's Matinée.

MR. ALFRED BAYLIS will sing ASCHER'S popular

romance, "ALICE, WHERE ART THOU?" BENEDICT'S "NULLA DA TE BEL ANGELO," and the tenor part of RANDEGGER'S trio, "I NAVIGANTI," at the Beethoven Rooms, June 18th.

MADAME PAREPA-ROSA and Herr CARL ROSA

will arrive in London early in July, and beg to state, in answer to the many applications received, that they decline all Engagements in Town or Country until further notice.—Tremont House, Boston, U.S.A., May 10th, 1870.

CONCERTS, Bazaars, Hebrew Weddings, Readings,

Meetings, and Balls.—THE QUEEN'S CONCERT ROOMS, Hanover Square. Early application is invited for securing available days. Apply to Mr. Hall.

ROBERT COCKS, Proprietor.

MR. LANSDOWNE COTTELL'S ACADEMY OF

MUSIC. Scholarships and unusual advantages. Concert Tour commencing at Ramsgate, June 8th. Artists—M^{lles}. C. and R. Doria, Alexandrina Dwight, and Deliso; Messrs. Sutcliffe, Waldeck, and W. C. Bell. Students' Concert, Hanover Square, June 25th.—Norfolk Road, Bayswater. F. WEBER, Sec.

ST. GEORGE'S HALL, REGENT STREET. The

Hall and Theatre are to let for Concerts, Operatic and Dramatic Entertainments, Public Meetings, and Lectures. The Hall can be hired by the night or for a term. N.B. All the Afternoons are let up to July. For terms, apply to Mr. Wilkinson, Manager. Office, 4, Langham Place, Regent Street.

HERR REICHARDT begs to announce his ARRIVAL

in Town for the Season. Address, 5, Beaumont Street, Portland Place.

MDME. MONTSERRAT has the honour to announce

to her Friends and Pupils that she has REMOVED to 10, Upper Berkeley Street West, Connaught Square, Hyde Park, W., where she requests all communications may be addressed.

SIGNOR GUSTAVE GARCIA begs to announce his

arrival in Town for the Season. Address, 9, Mortimer Road, Greville Road, St. John's Wood.

MR. FREDERIC PENNA (Baritone) begs to announce

his arrival from Italy, and that he will remain in London during the Season. Mr. Penna can accept Engagements for Concerts, Oratorios, &c. Address, 44, Westbourne Park Road, W.

PUPILS WANTED.**A YOUNG GENTLEMAN, aged 16, son of a late**

Professor of Music, is desirous of obtaining Pupils for instruction in the earlier branches of Pianoforte playing. Terms, Fifteen to Twenty Shillings per Quarter. Apply to Mr. L., 20, Mecklenburgh Square, W.C.

"LITTLE WILLIE," by JULES BENEDICT. This

charming new song (by the popular composer of "Rock me to Sleep") is now being sung with distinguished success by Miss EDITH WYNNE. Price 3s., and may be obtained for 19 stamps from the publisher, DUNCAN DAVIDSON & Co., 244, Regent Street, W.

"FLY LIKE A BIRD," sung by Miss Ferrari, and

"THE ABBESS," sung by Miss Anyon, two of the most beautiful of HENRY SMART'S new songs, are published, 3s. each, by DUNCAN DAVIDSON & Co., 244, Regent Street (sent free by post for 19 stamps each).

Just Published, the Third (and Concluding) Volume of

WELSH MELODIES, with Welsh and English Poetry.

By TALHAIRN, CHIRIOG HUGHES, and THOMAS OLIPHANT, Esq. (Honorary Secretary to the Madrigal Society). Arranged as Solos and Quartets, with Accompaniment for Harp or Pianoforte, by JOHN THOMAS (Pencroft Gwalla), Composer of the Cantatas, "Llewellyn," "Bride of Neath Valley," &c. Price One Guinea; each number separately, 2s. 6d.; Chorus parts 3d. per page.

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SONG, "LOVE'S REPLIES"	3 0
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Just Published,

"THEY NAMED HER NAME BEFORE ME,"

BALLAD.

Composed by FREDERIC PENNA.

Price 3s.

London: DUNCAN DAVIDSON & Co., 244, Regent Street, W.

Just Published,

"HOPE ON,"

BALLAD.

The Words and Music by Mr. and Mrs. ST. LEGER.

Price 3s.

London: DUNCAN DAVIDSON & Co., 244, Regent Street, W.

Mark Lemon.

BORN NOVEMBER 30, 1809. DIED MAY 23, 1870.

From "Punch," June 4, 1870.

HE who wrote the first article in this Journal, who from its establishment has been its conductor, and whose provident suggestions take effect in the very pages now before the reader, has ceased from this and all other earthly care and labour.

"I, pete coelestes, ubi nulla est cura, recessus,
Et tibi sit, nullo mista labore, quies."

There is need that this record of his gain, but of grievous loss to those in whose name this is said, should be prepared too early to permit its being aught but a most imperfect and inadequate expression of our love and of our sorrow. The last rite has been this day paid, in the quiet burial-place by the village church, dear to him in his later years, where he was gladdened by the voices of his children, joining in the melodies of the religion never forgotten by him when—and it was often—he had friend to aid, or when—and it was rarely—he had enemy to pardon.

Neither to the mental nor the loving nature of the man whom we are mourning, and shall, while we survive him, mourn, do we attempt to do justice here. We do but inscribe a memorial without which we should reluctantly permit our Journal of this date to issue.

But it is of no stranger that we are speaking to friends known and unknown. For nearly thirty years he has guided this periodical; and few who read it know not something of him, and of the firm, but gentle influence which he exercised as our director. But if this Journal has had the good fortune to be credited with habitual advocacy of truth and justice, if it has been praised for abstinence from the less worthy kind of satire, if it has been trusted by those who keep guard over the purity of womanhood and of youth, we, the best witnesses, turn for a moment from our sorrow to bear the fullest and the most willing testimony that the high and noble spirit of MARK LEMON ever prompted generous championship, ever made unworthy onslaught or irreverent jest impossible to the pens of those who were honoured in being coadjutors with him. Of the deep affectionateness of his character, of the kindness of his counsels, of the brotherly regard in which he held us, of the gracious tact with which he encountered and smoothed away the difficulties incident to work like ours, of his genial nature and of his modesty and self-abnegation, this is indeed a time to think, but not a time to write.

Nearly enough, indeed, of words of him over whose mortal remains the turf is newly laid. We feel that the best homage which we can pay to him who is gone before, the one tribute which, had he foreseen this early summons to his rest, he would have desired or permitted, is to declare our united resolve that, to the best of our ability, our future work for this Journal shall be done in the spirit long and lovingly taught us by the loved and revered friend who has passed to the reward of a noble life.

ITALIAN OPERA, DRURY LANE.

The first performance of *Dinorah* at this house was creditable to all concerned. The opera is effectively put upon the stage; and what the orchestra has to do—no easy task, as those acquainted with Meyerbeer's delicately elaborate score well know—is as perfectly done as could be wished, under the vigilant direction of Signor Arditi. The chorus, too, charged with duties of comparatively small importance, is excellent. Mdlle. Ilma di Murska's *Dinorah* was recognized from the beginning as one of her most striking impersonations; but on no previous occasion has her absolute fitness, physical and mental, for the character been more convincingly shown. Had we not already, on several occasions, endeavoured to convey some idea to our readers of this clever lady's performance in an opera which, to our thinking, is, among the dramatic compositions of Meyerbeer, the most genial, individual, and charming, we might devote some space to it now. Happily, we are absolved from the task, and need only add that Mdlle. di Murska was, from beginning to end, appreciated according to her deserts, and after the "Shadow"-scene, which could not have been better sung or acted with more ideal picturesqueness, twice enthusiastically "recalled." About the Hoel of Mr. Santley it will suffice to say that it was up to its usual mark. Few who care for musical progress in this country can ever see this admirable artist in the part of Hoel without interest. On the first of October, 1859, it introduced him on the operatic boards—when, under the Pyne and Harrison management, an English version of *Dinorah* was presented at Covent Garden. Signor Gardoni, in July of the same year, was the representative of Corentino, when—with the name of *Dinorah*, or *Il Pellegrinaggio di Ploermel*—Meyerbeer's pastoral opera was first produced at Covent Garden, under the direction of Sir Michael (then "Mr.") Costa; and it is mere truth to add that the Corentino of Signor Gardoni, like the Hoel of Mr. Santley, at the present time has no superior.

The chief goatherd ("Capraio") is now undertaken by Mdlle. Trebelli-Bettini, who sings the air (with chorus), interpolated by Meyerbeer, in Act 2, expressly for Mdlle. Nantier Didiée, as well as it was ever sung by Mdlle. Nantier Didiée herself. To sing it better would be no easy matter. In the beautiful eclogue—which follows the scene of the tempest—the Hunter, the Reaper, and the two Goatherds, are respectively impersonated by Signor Raguer, Signor Rinaldini, Mdlle. Vinta, and Mdlle. Trebelli—so that the songs, both so characteristic, the duet, no less so, and the prayer, for the four singers together, were each adequately presented. The entire performance of *Dinorah*, indeed, is a legitimate success.

The *Nozze di Figaro*, on Saturday night, was heard with less satisfaction than would have been the case had Mdlle. Christine Nilsson not been disabled by illness from appearing as the Countess Almaviva, according to announcement. But for Mdlle. Reboux, who had already played the character this season, the opera must have been changed. Under the circumstances we reserve our notice of a performance in most respects excellent—the novel features of which were a Susanna, in Mdlle. Volpini, probably as good a Susanna as could now-a-days be witnessed, and a Cherubino, in Mdlle. Lewitzky, who, considering that this is the second part she has ever attempted in public, may be credited with a promising future. The *Figaro* of M. Faure, and the Count of Mr. Santley, are, happily, well known.

Martha was repeated on Monday, with Mdlle. Cari, vice Madame Trebelli, in the character of Nancy. Mdlle. Cari was entirely successful. Sig. Mongini, vice Sig. Bettini, was Lionel. *Robert le Diable* was the opera on Tuesday. *Faust* was played on Thursday, with Mdlle. Reboux (Mdlle. Nilsson being indisposed), as Marguerite. To-night we are promised the *Nozze di Figaro*, with the cast originally announced for last Saturday.

ITALIAN OPERA, DRURY LANE.

Le Nozze di Figaro was announced for Saturday night, with a cast which excited no ordinary interest. It has been the fashion recently to present with Mozart's great operas a "grand combined attraction," the charm of the music being supplemented by that of a constellation of artists, each brilliant enough to shine alone. We need hardly say, *en passant*, that *Don Giovanni*, *Il Flauto Magico*, and *Le Nozze* not only give scope for, but are deserving of, this honour. Unlike many other works, the object of which is mainly to exhibit individual talent, the immortal operas of Mozart invite talent in the aggregate, giving each artist work that secures to successful doing its own recompense. Co-operation thus challenged ought to be encouraged, but we doubt if it could be developed further than in the Drury Lane cast of *Le Nozze*. With Mdlle. Nilsson as the Countess, Madame Volpini as Susannah, Mdlle. Lewitzky as Cherubino, M. Faure as Figaro, and Mr. Santley as the Count—to say nothing of minor parts in their way equally well filled—those who admire talent for its own sake must have anticipated an *embarras de richesses* of a somewhat trying character.

Any given stock of admiration is limited, and opera-goers especially are accustomed to lavish their applause upon a single artist, allowing the others to pick up the crumbs that fall from the favoured one's table. Whether the fates presiding over matters operatic took all this into consideration we know not; at any rate, Mdlle. Nilsson was disabled by hoarseness, and the chief creditor of the public—a creditor with whom it is always pleasant to settle accounts—could put in no claim for her due. Mdlle. Nilsson was replaced by Mdlle. Reboux, from whom, we are bound to say, the audience withheld even the meed of favour she deserved. It was through no fault of Mdlle. Reboux that the Swedish songstress could not sing (it was her fault that Mozart's opera remained on the bills, but this we can hardly suppose to have given umbrage), while, under any circumstances, the task of appearing as Mdlle. Nilsson's substitute must be the most thankless conceivable. We have already spoken about Mdlle. Reboux's Countess, and need only add that, from a dramatic point of view it was intelligent and artistic, and that nothing was lost, as regards the lady's singing, by the omission of "Dove sono." Madame Volpini materially strengthened the favourable impression made in *Marta* by her performance as Susannah. On the score of vivacity and intelligent—we may add, also, intelligible—by-play—matters of great moment in any impersonation of the coquettish waiting-maid—Madame Volpini left but little to desire. It should be observed, moreover, that she uniformly sustained the interest of the part, identifying herself with it, even when it was least prominent, after the fashion of a true artist. Madame Volpini sang, from first to last, with genuine ability. Whether she most excelled in the sprightly address to Cherubino, "Venite ingiunochiati," in the coquettish "Crudel perche" (encored), or in the sentimental "Deh! vieni," would be hard to say. Enough that each must have satisfied critical ears, and that the last especially (apart from the textual alteration which singers will make, be the music by whom it may) was given in a manner above reproach. We presume only the lateness of the hour induced Madame Volpini to decline a unanimous encore for Susannah's favourite air. Much interest was aroused by the appearance of Madlle. Lewitzky as Cherubino, a rôle better adapted to test her powers than that of Isabella in *L'Oca del Cairo*. The result strengthened whatever hopes she may have excited by previous efforts. Indeed, we will go so far as to say that rarely has such a Cherubino appeared in the person of an artist so young and inexperienced. Madlle. Lewitzky presented that true ideal of the amorous page, neither making him too bold on the one hand, or too effeminate on the other; while on all points of detail she showed an aptitude and readiness little short of surprising when we consider that this was but her third public appearance. The young artist's pure voice and good style were specially noticeable in "Voi che sapete," her rendering of which was loudly applauded, and the general impression made both by her singing and acting was favourable in a very high degree. M. Faure speedily made his mark, and obtained a recall for an admirable delivery of Figaro's air, "Se vuol ballare." He was even more successful with "Non più andrai," the high G in the final cadence, like Mr. Santley's high G in "O ruddier than the cherry," rousing the house fully up to encore pitch. An encore was, however, declined. Let us say here that M. Faure's refined rendering of "Non più andrai" was characteristic of his entire performance. We have seen Figaros more demonstrative in their comedy, but none more polished in their bearing. Whether the chief domestic of Count Almaviva should approximate to a buffoon, or be less laboriously droll is a question we shall not now discuss. What can be said in praise of Mr. Santley's Count that has not been said a thousand times? Everybody knows that our English baritone holds the character against all comers, with no cause for fear. His supremacy was asserted on this occasion by unsurpassed singing, and by acting than which nothing could be more consistent and truthful.

Signor Foli (Don Bartolo), Mr. Lyall (Don Basilio), Antonio (Signor Zolfo), Signor Rinaldini (Don Curzio), and Madame Corsi (Marcellina), rendered their customary good service, and materially helped towards the success of the performance.

THADDEUS EGO.

MUNICH.—An operetta, *Adam und Eva*, words by Herr Paul Heyse, music by Herr R. von Hornstein, has been successfully produced.

RETURN FROM SPAIN.

No. VIII.

If any one, finding himself in the South of Spain, wishes to enjoy a really rough sport, let him perform an operation which on the map looks simple and easy enough, that is to say, let him proceed by a steamship from Cadiz to Gibraltar. He will be unlucky, indeed, if the concluding part of his little voyage does not bristle with adventure. Let me narrate my own experience.

There are no landing-piers in Spain, but all embarking and disembarking is effected by means of small boats. Well, having been duly rowed in one of these, at the cost of a dollar per passenger, I and others found ourselves on the after-deck of a moderately-sized steamer, with a cheerful party, chiefly composed of English folk and Americans. The main purpose of the vessel, like the coasting ships that ply between London and Scotland, is the conveyance, not of passengers, but of goods; but of the part of the voyage performed in this vessel no complaint could reasonably be made. The passage, which lasted some ten hours, cost no more than four dollars a head; there were good refreshments on board for any one who required sustenance, the company was select, conversation was lively, and the water was so smooth, that if any one was sea-sick the circumstance could not be attributed to necessity but to choice. It was only when we came within a few yards of Gibraltar that the uproarious "fun" began. On opposite sides of the Bay of Gibraltar stand the famed Rock, and a little Moorish town called Algeciras, which latter is, of course, a Spanish possession. Now, that the London reader may perfectly understand the plan of the campaign—for such it proved to be—I will beg him mentally to substitute Gravesend for Gibraltar and Tilbury Fort for Algeciras, magnifying the distance between the English points. Our ship was approaching Gibraltar, leaving Algeciras to the left; but we were informed that before landing at the Rock, rendered glorious by our arms, we must go ashore on the Spanish side of the Bay, since as the vessel carried goods she would have to pay differential duties if she touched Gibraltar. With dejected spirits we found ourselves receding from the Rock, and were approaching by a roundabout course to Algeciras. Our fear was that we should miss the steam ferry that plies across the Bay, and not have time to reach Gibraltar before the gates were closed; but here our misapprehensions were misplaced. The ferry was perceived and hailed, and within a few yards of Algeciras our vessel bound for Malaga was duly moored. A singular scene now ensued. A lighter appeared on one side of our ship, and to this the whole of our luggage was transferred, no man's property being distinguished from that of his fellow-passenger, and we had serious misgivings that we should never see it again. Somebody said it went to the Custom-house, but how it passed its time between the moment of separation and that of re-union (which happily at last arrived) is a mystery that remains unsolved to the present day. At all events we were not to follow it, nor did we go ashore; the lighter floated away, and we thought we had a fair chance of proceeding in a state of utter destitution to Malaga. Soon, however, a shout arose from the other side. This came from the boatman whose office it was to convey us to the steam ferry, and we were glad to find that escape was possible. Although we were upwards of twenty in number, and there were many ladies among us, one boat was deemed sufficient for our conveyance; and into this, helping each other, we scrambled as best we might, some being lucky enough to secure seats but the majority being compelled to stand. Our voyage from the steamship to the ferry commenced with an ill omen. A bundle tied up in a handkerchief, and carried by a poor Spanish woman, was tossed overboard in the first bustle. Doubtless it contained the whole of the woman's worldly possessions, and as it floated into the far distance she bewailed aloud the sudden reverse in her fortunes. At the same time we Anglo-Saxons of the "Upper Ten," or rather "Twenty," had our eyes refreshed by the appearance of a boat visibly containing our luggage, which it was manifestly conveying to the ferry. Whence it came no one knew; but at all events, there it was, and our attention was soon too much absorbed by other matters to allow us to indulge in idle speculations.

The Spaniards, it should be observed, have a strong dislike to anything like a system of credit, and, indeed, a study of their financial history will show that they are not without reasons for their disbelief. Of paper money I have not seen a trace throughout the country. One of the results of this abhorrence of credit is that the Spanish boatman invariably insists on the payment of his fare before the passenger quits the boat. This state of feeling being premised, the meaning of the affray that ensued as we approached the steam-ferry will be easily understood. While the boatmen insisted on payment during the voyage the passengers were of opinion that the charge was too high, and hereupon issue was joined. The noise was tremendous. Nowhere, save in Spanish waters, could so sharp a battle be fought within so limited a space, and the circumstance that nearly half our force consisted of ladies heightened the peculiarity of the contest. Not only were execrations shouted out, but fists were clenched on both sides. The leading boatman swore he would not move another yard till the difficulty was solved, whereupon a gallant military officer seized upon the oars and began to row himself, the English and Americans shouting applause, and the Spaniards shrieking with redoubled rage. Some affirm that one of the boatmen attempted to draw a knife at this point of the contest. I will not vouch for the fact, but I would observe that while you are in Spain the knife never departs from the sphere of your consciousness. A knife, you are told, will reward excessive admiration of a *danseuse*. You

see a disgusting beggar crawl into the most fashionable café in Seville, and take his station at a central table, and if you ask why the host does not forcibly turn him out, you are informed that a knife would probably assert the rights of mendicancy. You are warned not to venture into a very small crowd, because it may possibly contain some one who owes you a grudge, and will not readily miss an opportunity for the employment of his favourite implement. Nay, the story is told of an ingenious gipsy of Seville, who invented (or purchased or stole the invention of) a sort of needle, which was an improvement on the ordinary weapon. With this he would dexterously stab a man at some place of public resort. His victim would feel nothing at the moment, but would drop down dead on his way homeward.

Small as it was, our little Battle of Algeiras derived interest from the circumstance that it embraced every species of warfare recorded in the world's history. It was a contest of races, inasmuch as the Tonton, from both sides of the Atlantic, was matched against the Latino-Celt. It was a religious war, inasmuch as the Roman Catholic was pitted against the heretic. It was, moreover, one of those conflicts between labour and capital, of which we find such vigorous instances in Sheffield. Added to all this, there was the sublime probability that destiny would impartially terminate the fight by capsizeing the boat and consigning all the combatants to what poets call a "watery grave," without distinction of race, sex, rank, or religion. A peace was somehow huddled up, and as we had with difficulty dragged one another from the ship into the boat, so did we likewise, with difficulty, drag one another from the boat into the steam ferry. Now, however, began a new difficulty. Our military chief had guaranteed that the captain of the ferry should receive 20 dollars for the lot of us, provided the rate of the remuneration was approved by the agent at Gibraltar, and the captain, while insisting on the guarantee, sternly ignored the proviso. More bawling and altercation arose from this want of agreement as to the terms of the treaty; but the dispute with the captain of the ferry was ultimately arranged by the payment of one dollar a head by the passengers—a monstrous charge, when we consider that we had come all the way from Cadiz to Algeiras for no more than four times that amount. We all rejoined as we approached the Rock of Gibraltar, thanked Heaven that at last we were in British waters, and boasted of our prowess. Indeed, one enthusiastic Yankee suggested that we should hire a boat of our own, and storm Algeiras on the following morning. But, exultant as we were, I fear the substantial victory was on the Spanish side. At least, such was the opinion of a melancholy Moor, who looked as if he still bewailed the fate of King Bobadil, and affirmed that we had paid just twice as much as the proper fare.

N. D.

Marseilles, May 28.

ROYAL ITALIAN OPERA.

The operas played during the week just expired have been *Le Nozze di Figaro*, with Mdme. Pauline Lucca (Cherubino), Mdle. Sessi (Susanna), and Mdle. Titiens (the Countess), on Monday; *Dinorah* (with Mdme. Adeline Patti as the heroine), on Tuesday—both for the first time; *Faust Margherita* on Thursday; *Don Giovanni* (with Signor Mario, first time these three years, as Don Ottavio—the other characters as before) last night; *Hamlet* is to be repeated this evening.

ROYAL ITALIAN OPERA.

Mozart is having his fair share of honour from both operahouses this season. At Drury Lane, *L'Oca del Cairo*; at the rival establishment, *Il Flauto Magico* and *Don Giovanni*; and, at both, *Le Nozze di Figaro*, assert the popularity—Wagnerism to the contrary notwithstanding—of the divine composer. Not a few sanguine classicists may see in the special attention recently paid to Mozart evidence of an advance in operatic taste. Let us hope that they are right; meanwhile, a frequent hearing of the master's works is legitimate ground for satisfaction. *Le Nozze* was produced at Covent Garden on Monday, with a cast partly adequate, partly strange, and partly familiar. At least two of the chief impersonations are as well known as anything on the lyric stage; we refer, of course, to the Countess of Mdle. Tietjens, and Madame Lucca's Cherubino, respecting neither of which are we called upon for details. It will suffice to point out that the success of each was different in its origin from that of the other. The Countess is essentially a singing part, and upon singing the artist who undertakes it must depend. Cherubino, on the other hand, is sufficiently dramatic to enable an imperfect vocalist to assume the character, with at least the possibility of escaping failure. It follows that Mdle. Tietjens and Madame Lucca were admirably suited—the former singing well enough to make up for the comparative inaction, the latter acting well enough to dispense with finished singing. Placing one thing against another, the audience had good reason to be content. If any found fault with Madame Lucca's "Voici ce sapete," they were charmed with the supreme excellence of Mdle. Tietjens's "Dove sono;" and the hiding of great dramatic talents of the necessities of a languid character on the one hand was atoned for by a display of lively histrionism on the other. Mdle. Sessi, who is at least as industrious as she is clever, represented Susannah, and did so in a style upon which we may congratulate her.

Whatever the shortcomings of this artist, nobody can deny that she has an ambition to play many parts, and that she is able to play some parts well. Among the latter Susannah must now be included, in right of an adequate comprehension of the character, and a pleasant, unaffected manner of working it out. Mdle. Sessi's by-play was often particularly good, and she gave to her impersonation a consistency which could only be the result of the careful forethought so apparent in her singing. As a vocalist, Mdle. Sessi made no greater effect than on previous occasions, but the general result of her performance was a satisfaction, with which she had good reason to be content. Signor Cotogni's Figaro proved worthy his Figaro in *Il Barbiere*—that is to say, it was bustling and very humorously intended. This artist has made a great advance into public favour during the season, and has done so by legitimate means. His credit for versatility, at any rate, is well founded, since nothing but versatility of a genuine type could enable him to be such a Hamlet and such a Figaro as we have seen of late. Signor Graziani was a Count whose characteristics we need not dwell upon. Let it suffice to mention that the married Alnaviva of Covent Garden, when contrasted with the single gentleman of that name and place, illustrates what some assert to be the deteriorating influence of matrimony upon nature for whom it is unfitted. The minor characters were entrusted to Madame Anese (Marcellina), Signor Marino (Basilio), Signor Ciampi (Bartolo), and Signor Tagliafico (Antonio). Signor Bevinanni conducted.

Dinorah was produced on Tuesday night, with Madame Patti, Signor Marino, and Signor Graziani as the trio of principal characters. Madame Patti's success could hardly have been less—it could not possibly have been greater—than on former occasions when she has personified the demented heroine. It is rather late in the day to show upon what that success is based; but such an exposition would, if made, concern itself more with Madame Patti's singing than with her acting, admirable though the latter be in not a few respects. As an executant of *Dinorah*'s music, the lady is unrivalled; and, so far, her representation has unique claims, which, let us add, were never more forcibly asserted than on Tuesday night. In the duet with Corentino and the final trio of the first act, throughout the second act, but, above all, in the "Shadow" scene, Madame Patti's vocalism was literally faultless. To say that the audience listened with delight is not enough; for the applause and encore of "Ombra leggiera" were but the climax of enthusiasm which a liberal allowance of recalls, spread over the three acts, showed to be anything but intermittent. Signor Marino, who had previously been heard only in small parts, justified the choice made of him for Corentino. The music seemed a trifle too low for his high tenor voice, but he sang it correctly and well; nor was his acting without merit of a decided cast. A very natural tendency to exaggerate the cowardice of the Breton churl made itself obvious; but, this allowed for, Signor Marino's first prominent appearance must be considered an encouraging success. The part of Hoel becomes Signor Graziani better than some others, just as he sings the music with more than average effect. That he conveyed the notion of intense earnestness, or that he was sufficiently melodramatic in doing so, it is quite superfluous to say. The characters in the delicious idyll which opens the third act were taken by Mdle. Bauermeister and Mdle. Scalchi (Goatherds), the latter of whom was much applauded for a good delivery of her air at the beginning of Act 2; Mr. Wilford Morgan (Reaper), and Signor Tagliafico (Hunter). Mr. Morgan made his first appearance on this occasion; and the round of applause that followed his solo did but simple justice to the excellence of its delivery. Signor Vianesi conducted, and the orchestra was in admirable order. T. E.

WARSAW.—The Italian operatic season was brought to a close by M. Gounod's *Romeo*. The admirers of M. Dupont, the conductor, presented him with a handsome conducting stick, but no other member of the company, except Mdme. Artôt, had anything offered him or her—not the smallest snuff-box or the most lilliputian bracelet. This would seem to imply either that the artists had not given, generally, particular satisfaction, or that the *fanatici per la musica* in this old capital were not as easy as they could wish in their circumstances, from which we may draw the moral that presents, like most other earthly things, "depend upon circumstances."—M. Ciaffei, formerly a tenor, but, at present, singing-master in the Conservatory, is to be the manager next season. By-the-by, speaking of the Conservatory, that establishment appears to be conducted on what is popularly known as "the happy-go-lucky" principle. As thus, M. Ciaffei cannot have attended much of late to his pupils, as he has been travelling about in all directions to engage artists for his enterprise. He may, it is true, have given his lessons by telegraph, but such a possibility smacks rather too much of improbability. The Director of the Conservatory, M. de Konski, has been giving concerts in the remotest parts of the empire. Moniusko, the teacher of composition, has been for several weeks in St. Petersburg, to produce his opera, *Halka*; and a M. Gabriel Rozniecki, another member of the professorial staff, not liking, we suppose, to be thus left alone, has resigned. It may be perfectly true that, "when the cat's away, the mice will play," but it is a no less incontrovertible fact that when the Director of a Conservatory, together with his professors, absent themselves, the pupils will never play, or sing either.

MUSIC IN VIENNA.

(From our Original Correspondent.)

On the 2nd instant evening Johann Herbeck took leave of the Viennese audience as Director of the Concerts of the Conservatoire, and of the *Singverein*, his new occupations as first Kappelmeister at the Imperial Operahouse requiring all his time. The parting of this highly appreciated Musikdirector is a great loss for the music-lovers of the Austrian capital, and the never ending recalls, which he obtained at the end of this farewell concert were the best expression of the public sympathy and regret. Undoubtedly Herbeck's artistic direction has been of a very great service to the musical taste of the Viennese public during his twelve years' activity as a Concert-Director. But will he be able to exercise the same influence upon the musical matters at the Operahouse? That is the question. Such a place requires eclecticism and great experience; Herbeck lacks both qualifications, and besides that, he cannot enjoy the same independence at the Opera as he did being Concert-Director. He is a slave of the Direction, which is also dependent upon the General Intendant. The organisation of the Imperial Opera's *troupe* is in a very miserable state, and the whole of the results, which Herbeck has shown since he has entered his new engagement, is a very good studying and directing of *Mignon*, *Freischütz*, *Nozze di Figaro*, and *Meistersinger*, but not without leaving plenty room for criticism.

The great novelty at the Operahouse has been the *début*, as Margarethe in *Faust*, of Miss Minnie Hauck, one of those young artists destined to play the part of great stars—*par force*—for the speculations sake of some one. Elegance, grace, and elegiac natural sentiment are the real merits of the young American songstress. Her voice is sympathetic, but lacks imposing volume, as dramatic accent fails to her singing. If Miss Hauck works well, to overcome her technical deficiencies, she may in a few years take the place of the deplored Mme. Sontag, but without filling it up entirely: an Adelina Patti she will never be.

Two pupil-performances at our Conservatoire have closed the Concert Season in the most brilliant manner. The first evening we had a concert under the leadership of the *Artistische Director Hellmesberger*; the programme was as follows:—

Overture, "Ferdinand Cortez," Spontini, by the pupils of the Conservatoire; Concerto, piano and orchestra, Schumann, Herr Carl Gassner, pupil of Prof. Dachs; Prelude from the 6th violin sonata of J. S. Bach, arranged and scored by G. Stör; *Andante* from a Symphony (manuscript), Herr Ludwig Lachner (a blind) pupil of Prof. Dessoff; *Duett* from *Stabat Mater*, Rossini, Fräul. Marie Fillunger and Miss Anna Wheelwright (an English girl), both pupils of Mme. Marchesi; Symphony in E flat, Schumann.

The orchestral performances proved once more the great ability of Director Hellmesberger to drill young people (among whom some are only ten, twelve years old) like old musicians. This very "unique" pupils'-orchestra in Europe is a most valuable source to provide the orchestras of Vienna, as well as elsewhere, with capital musicians, and ought to be imitated wherever there exists an important Conservatoire. The Prelude of Bach, played *unisono* by 18 violins, among which were three extremely young girls, a perfect exhibition of a first-rate school, electrified the audience. A very ungrateful and exceedingly difficult task was the performance of the *Concerto* of Schumann, which, by the way, is partially devoided of originality, but requiring the greatest finish and technical skill. Herr Gassner played it masterly, and the school of Dachs justified once more the great renown it enjoys through all Germany. The *andante* from the symphony of Herr Lachner did not evidence any originality in melodic invention, as well as no characteristic speciality in the scoring. However, it is psychologically interesting to see how a blind can, only through subjective calculations, arrive to a very good disposition of a score. The duet of Rossini failed to produce the due effect, owing to the terrible panic which invaded both singers on appearing before the public. They went, however, through their task with the sentiment of their duty, and the precision of attack and intonation, as well as the beauty of their voices, saved the two trembling *Dives* of the future from a shipwreck, bringing the audience to a demonstration of contentment, by recalling them out twice at the end of their performance.

The second production of the pupils was of great importance, being the very first theatrical performance given upon the charming "*Bijou*" stage of the Conservatoire. The entertainment begun with the overture of *Freischütz*, delivered with such a spirit and precision as to electrify the crowded and fashionable audience, earning a well-merited *lur*st of applause. The second act of the same opera of Weber followed. After *Freischütz* an overture of Spontini followed, and the third act of Gounod's *Faust* closed the programme. The performance was worthy a great stage, if it could be possible for a manager to get together a *troupe* of young people, in possession of genuine sentiment and fresh voices, being educated at the same acting and singing school. The orchestra went through its new task in the most splendid way. The decorations,

costumes, scenery, etc., in a word, everything was as perfect as it could be upon the best stage. The performers were pupils of Signor and Mme. Marchesi for the singing, and of Herr Lewinsky (from the Burg-theater) for the acting. Something out of the way are the Fräuleins Schmerhofscky, of whom, you may remember, I have already predicted great things, and Pessiack. Both are young, beautiful, and in possession of extraordinary voices and talents; the Schmerhofscky, however, is undoubtedly more genial than her comrade. The success was extraordinary and the recalls numberless. The whole of the Viennese aristocracy as well as the Bürgermeister and Count Beust, were present, and the press was "*au complet*." Every one was agreeably surprised by the results obtained in such a short time, being only six months since the opera-classes are in activity at the Conservatoire. Judging by the first experiment we may prognosticate a great success to this new organisation of the Viennese Conservatoire, which in a couple of years will undoubtedly become a "*séminaire*" of capital singers of both sexes, as it has been the best source of instrumentalists in Germany since its foundation.

SALVATORE SAVERIO BALDASSARE.

[Private.]

REVIEWER'S WAIL.—No. III.

To the Editor of the "Musical World."

SIR,—Thanks, many and great, for the sacrifice of your columns. I had no intention of being "exampled" in print again,—rather did I hope that you would have licked some approved portion of my wail into shape, and thundered forth in your own voltaic language when occasion offered. But I presumed, and I reckoned on false promises; therefore, I really do feel donkeyish. Now, don't you have it all your own way of thinking. (Note, though, that they are not usually "so" tender on that point.)

I suppose until I stick "private" at the top of my wail you will continue to letterpress and example me.*

Previously to seeing Mr. Tolhurst's letter, I had written you a short note, saying:—"But for my dread of the gout, I would have called and have cracked a bottle or two of champagne with you, and your reviewer, should he have been near." (I have a book-bag which just holds three bottles, and in the quick transit from brougham or cab no one would know what's what.) That you are terrible to encounter is accepted; but, by the brotherhood which the social glass creates, many ossifications are reduced again to flesh; and, doubtless, you have experienced that many whom you had hitherto regarded as Jerusalem ponies became bipeds under the strangely transforming powers of the sparkling juice. You can imagine how devoutly I desire such a transmutation; and may I ask you to believe that still am I much and more than ever yours,

ANOTHER REVIEWER

(In another School.)

P.S.—I most assuredly have "hit upon a method," and shall heed your advice and pursue it. You shall know the result. I am most sanguine.

[This letter is, it is true, marked "private," but as the writer has not vouchsafed to send in his name and address, we print it, for the amusement of our readers. We regret that it is not in our power to make the "transmutation" he desires. He has written himself down a "quadruped;" and we doubt if any quantity of champagne could induce us to look upon him as anything else.—A. S. S.]

FRANKFORT.—A young Wurtemberg ex-officer, of the name of Schott, has just left the army for the stage, and has appeared with great success as Max, in *Der Freischütz*.

LEIPSIK.—Herr Carl Hill, from the Court Theatre, Schwerin, has been singing with great success at the Stadt-Theater, his first character being that of Jacob in *Jacob und seine Söhne in Egypten*, and the second, that of the Jäger in the *Nachtlager in Granada*.

ANTWERP.—M. Benoit lately gave a second lecture on the history of Flemish music. M. Benoit proved most convincingly—to his Flemish auditors—that Flemish music has exerted preponderating influence upon the music, not only of Italy, but also, of France, England, and Spain. Who shall blame M. Benoit for supplying the world in general, and the *Musical World* in particular, with more exemplification of the truth of the adage, that every crow thinks its little ones swans?

COPENHAGEN.—Herr Henri Wieniawski arrived here a short time since, for the purpose of giving a short series of concerts. The first concert was held in the large hall of the Casino, but there was not a very large attendance. The band, under the direction of Professor Pauli, first executed Beethoven's overture to *Prometheus*, and then accompanied the concert-giver in the following pieces:—Violin Concerto, Mendelssohn; "Fantaisie sur des motifs de *Faust*," Op. 17; and "Airs Russes," Wieniawski. The Queen was present. Herr B. Wagner's *Lohengrin* still maintains its place in the bills of the Theatre Royal.

* No anonymous or pseudonymous writer has the privilege of "sticking" private to his communications.

MR. HALLÉ'S PIANOFORTE RECITALS.

These interesting performances are now half completed—the fourth having taken place on Friday week. The programmes are this year devoted to the solo sonatas of Beethoven; the two very easy works (Op. 49) being replaced by the *andante* in F, and the thirty-two variations in C minor. Sixteen of the solo sonatas have now been given, those on Friday week were the two “quasi Fantasia,” Op. 27 (including the “Moonlight”); Op. 28, known as the “Pastoral;” and Op. 29 (or 31) in G. These works have so frequently been played by Mr. Hallé in public that it would be almost impertinent now to dwell on the many excellences of his performance. The room was well filled, chiefly by ladies; who, by close attention to the music and the interpreter, receive a valuable lesson. A special feature at this season's recitals is the admirable singing of Herr Stockhausen, who was announced for all, but was absent from the first in consequence of illness. On the second, third, and fourth occasions Herr Stockhausen appeared, and sang at each some numbers of Schubert's *Die Schöne Müllerin*. With what fine qualities of voice, style, and expression Herr Stockhausen sings these beautiful *lieder* we have before had occasion to remark.

—O—
PROVINCIAL.

LINCOLN.—The Choral Society gave the *Creation* on the 10th inst., under Mr. Mason, of the Cathedral Choir, with Miss Anna Hiles, Mr. J. Pullein, and Mr. W. Pullein. There was a large audience, and the oratorio went off in a satisfactory manner. The *Lincolnshire Chronicle* writes as follows:—

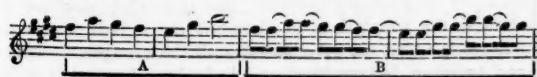
“Miss Hiles appears to great advantage in the *Creation*; her voice, admirably under control, awakened a sympathy which at times found expression in loud plaudits. Her best efforts were the ‘Marvellous Work,’ and ‘With verdure clad.’ ‘On Mighty Pens was also a fine performance. In the trios, ‘On Thee each living soul,’ ‘The Lord is great,’ and in the duet music, Miss Hiles also acquitted herself admirably, and we shall welcome her next appearance in Lincoln. Mr. W. Pullein was too ill to do justice to himself, but the other soloists acquitted themselves satisfactorily, although the concerted music suffered from lack of rehearsals. Mr. Ward led the band, and Mr. W. Laurence presided at the pianoforte.”

CAMBRIDGE.—A correspondent writes:—

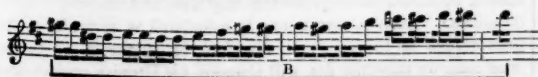
“The Amateur Musical Society gave their forty-second quarterly concert on Wednesday evening, the 25th ult., when a very excellent performance of J. F. Barnett's cantata, *The Ancient Mariner*, was given, the principal soloists were Misses Clara and Rosamunda Doria, Messrs. Nelson Varley, and W. H. Poole, with Mr. Sippel as leader of the band, the whole conducted by Mr. H. J. Brown. The orchestra and chorus went admirably, and were loudly applauded in conjunction with the soloists. A miscellaneous selection from the works of Beethoven, Handel, Weber, Bellini, &c., constituted the second part. A clarinet solo of Brepant was played to perfection by Mr. J. Gough. The concert was a great success.”

—O—
To the Editor of the “Musical World.”

DEAR SIR,—I shall be glad to know if I am right in believing that Beethoven was the first to adopt the practice in orchestral music of repeating a subject or phrase in the fiddles in double notes, as in the overture to *Fidelio*—



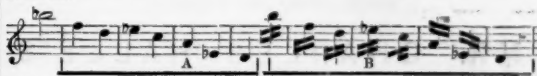
in the Second Symphony (*Allegro con brio*, bar 30)—



and in many other places.

It is not merely double bowing that I allude to, which, of course, is found in the overtures and symphonies of Haydn and Mozart in plenty; but the repetition of a phrase (A) either in the same place in the scale or in the octave, and in double notes (B).

If I am right, then the earliest instance of the practice which I have been able to find is in the *Finale* to Symphony No. 1, second part, bars 13 to 21.



I suppose this is a natural result of Beethoven's habit of repeating and enforcing his subjects over and over again till he made them stick in the minds of his hearers, which was one of his chief characteristics; of which the first movement of the *Pastoral Symphony* is so full; and of which (in another form) there is a well-known instance in the E flat concerto—



combined with another equally characteristic habit of hurrying the pace of a phrase to a climax, as in the *Leonora Overture*, No. 3—



I shall be very glad to be confirmed in this matter, or if not confirmed shall be greatly obliged to any one who will point out instances of the first of these practices in Haydn or Mozart, or any other composer before Beethoven.

G. GROVE.

—O—
TOLHURST REDIVIVUS.

To the Editor of the “Musical World.”

SIR,—As it appears to me, the question is narrowed down simply to the dimensions of a nullity. Ground is inveighed against by the English critics; Wagner abused, Liszt derided, Offenbach ridiculed, the oratorio writers ignored *en masse*, including Benedict, Bennett, Molique, Costa, Sullivan, Barnett, Goldschmidt, Barnby, Limpus, Perry, Pierson, C. Horsley, Chipp, Tolhurst—all nobodies. There is no music—no original music worth perusal. Either the English critic means this, or he means nothing. I know of an English oratorio being performed five times, not a line, not one word, about either performance ever having found its way into the *Musical World*. It is tolerably clear that all these men—I will not dignify them by the term “composers”—had no business whatever to write oratorios. The *World* says they had not. Let them put variations to some well-known Psalm tune, or to “God Save the Queen,” or “See the Conquering Hero comes,” or, better still, let them “compose” a comic song, and they will be adored as benefactors of their “species.” But to attempt anything otherwise is a crime which must be notified by a condign visitation. Well, so much for the oratorio writers; they are all dead. The *World* has proclaimed it. “There let them lie,” until they save sufficient money to get themselves decently interred.—Yours very truly,

IDEALIZER.

June 1, 1870.

P.S.—*Ruth* has been done five times: the last time with a cast including Rudersdorff and Walewski. Not one word of either performance has appeared in the *Musical World*.

[We are pleased to hear from “Idealizer,” and should be glad to pay something towards his decent interment—before he begins writing variations, which we have known to be, at times, as great bores as oratorios.—A. S. S.]

THE funeral of Mr. Mark Lemon was solemnized on Friday afternoon, in the churchyard of Ifield which adjoins Crawley. The service was performed by the Rev. Mr. Blaker, assisted by the Rev. Mr. Soper. There was a large attendance, and the body of the church was filled with mourners. Among the friends present were—Mr. John Tenniel, Mr. Leigh, Mr. Horace Mayhew, Mr. Tom Taylor, Mr. Du Manier, Mr. Forster Sketchley, Mr. Samborne, Mr. Shirley Brooks, Mr. Bradbury, Mr. F. Evans, Mr. William Agnew, Mr. Thomas Agnew, Mr. Topham, Mr. Robert Carruthers (Izverness), Mr. Thomas Parry (Sleaford), Major Mecke, Mr. C. Dickens, jun., and Mr. Compton. The sympathy of the inhabitants of the neighbourhood, to which Mr. Mark Lemon had rendered material and recognized service, was amply testified. Every house was closed, and the village churchyard was lined with spectators, who showed the utmost reverence, and—it is well to mention it—stood respectfully apart from the mourners. The coffin-plaque bore simply the inscription of—“Mark Lemon, Editor of *Punch*”—with the date.

ST. JAMES'S HALL,
REGENT STREET AND PICCADILLY.
MR. CHARLES HALLÉ'S
Beethoven Recitals.

1870.

This year being the Centenary of the birth of Beethoven, Mr. Hallé has considered it appropriate to devote his Recitals exclusively to the music of that illustrious composer.

The programmes, as on previous occasions, consist of as many pieces as may limit the duration of the performance to two hours—from Three o'clock to Five, p.m. Mr. Hallé is assisted at all the Recitals by

HERR STOCKHAUSEN.

Descriptions, analytical and historical, of the sonatas, accompany the programmes

THE SIXTH RECITAL

WILL TAKE PLACE ON

FRIDAY AFTERNOON, JUNE 10TH, 1870,

To commence at Three o'clock precisely.

Programme.

PART I.

SONATA, in F major, Op. 54 Beethoven.

SONGS, { "Trochne Blumen" (Faded Flowers) Schubert.
"Der Müller und der Bach" (The Miller and the Brook)
"Des Baches Wiegenlied" (The Brook's Lullaby)

HERR STOCKHAUSEN.

GRAND SONATA (the Appassionata), in F minor, Op. 57 Beethoven.

PART II.

SONATA, in F sharp major, Op. 78 Beethoven.

SONGS, { "An die Geliebte" Herr STOCKHAUSEN.
"Neue Liebe, neues Leben"

SONATA, in G major, Op. 79 Beethoven.

The LAST THREE RECITALS will take place on the following Afternoons:—
Friday, June 10. Friday, June 17. Friday, June 24.
To commence each day at Three o'clock precisely.

Prices of Admission.—Sofa Stalls, 7s.; Balcony, 3s.; Area, 1s.
Subscriptions received at Chappell & Co.'s, 50, New Bond Street; Mitchell's, 33, Old Bond Street; Keith, Frowse, & Co.'s, 48, Cheapside; Hays, 4, Exchange Buildings; Austin's Ticket Office, 28, Piccadilly; and by Mr. Charles Hallé, 11, Mansfield Street, Cavendish Square.

MARRIAGE.

On June 2nd, at St. John's, Notting Hill, ELPHEGE, eldest daughter of Mr. NICHOLAS MORI, to Dr. ADOLPH BOEKING, of Kansas, U.S.

NOTICE.

It is requested that Advertisements may be sent not later than Thursday.

TO ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs. DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyll Street (First Floor). Advertisements received as late as Three o'clock P.M. on Thursdays, but not later. Payment on delivery.

The Musical World.

LONDON, SATURDAY, JUNE 4, 1870.

TRADES-UNIONISM IN OPERA.

NO doubt the salaries paid to leading operatic artists have increased, are increasing, and ought to be diminished; no doubt, also, that this result is due to causes equally obvious and natural. The value of a *prima donna* is as much determined by the law of demand and supply as the price of coals or blankets; and when demand is in excess of supply the *prima donna* market becomes "tight," and up go the quotations. We may regret this, but we have no more right to grumble at the vendors of the

much-desired commodity than at any other sellers of wares which happen to be in great request. Very worthy people are often heard apostrophizing the enormous salaries paid to operatic artists, as "shameful," or "absurd." With all deference we see them to be neither the one nor the other. The market is perfectly free, and the prices which rule in it represent the value of the thing sold; otherwise, we may rest assured they would not be paid. Nevertheless, the present state of things is regrettable. No manager can engage "first ladies" at the rates now exacted without being obliged either to curtail necessary expenses in other departments, or to rush open-eyed upon ruin. The *prima donna* of an operatic company is somewhat like a cancer in the human body, absorbing the nourishment which should be equally diffused, and gradually bringing the whole organism to dissolution. Hence our lyric establishments approximate to the vices of the "star" system—two or three great artists receiving fabulous sums on the one hand, on the other, a company of mediocrities, and a *mise-en-scène* of the scratchiest kind.

It cannot be wondered at that, in view of this state of things, schemes are proposed to abate the cost of first-rate operatic talent. True, all such schemes aim at the creation of an artificial state of the market, and are, more or less, in restraint of trade; but the object has some kind of sanction, though economic laws are against it, while its desirableness is indisputable. Only for these reasons are we induced to notice a plan just brought forward by M. Bagier, of the Paris Italian Opera—who, we observe, has thought it worth while to secure Madame Patti's continued services at an enormous cost. M. Bagier's plan is of a very elementary sort. In brief, he would form the managers of the principal lyric establishments into a trades-union, fix a tariff of salaries to be paid, and starve the artists into surrender. Granting the feasibility of this plan, we do not see that the public ought to sanction it unless some guarantee be given of a participation in the accruing benefits. We must not forget that such a union as that proposed by M. Bagier would not only have the artists but the public at its mercy; and who can answer for the moderate exercise of so great a power? Human nature is always weak, and temptation is sometimes strong; so that probably the managerial trades-union would think more of pecuniary gain than of benefit to art, which is the ostensible object in view. But we may dismiss all such considerations as these with safety, because the feasibility of M. Bagier's plan can, on no account, be admitted. It contains within itself seeds of dissolution, which would fructify more vigorously as the plan itself became more developed. An acute man like M. Bagier surely cannot be blind to the fact that for the success of his scheme unanimity among managers is absolutely essential; and that when unanimity is attained the temptations to disturb it are at their maximum. Supposing—what can never be—that all the managers, European and American, had combined, and had taken advantage of union to make their own terms with artists; supposing, also—which would certainly be—that a speculator of enterprise started on free trade principles, offering to the public the advantages of free trade, and to the artists higher terms than monopoly would give, is it not obvious that wherever the speculator chose to establish himself he would disintegrate the coalition, and completely upset its scheme. Such a result may be calculated as assuredly as the next eclipse of the sun, and, therefore, M. Bagier, if he be the wise man we take him for, will abandon his Utopian project, and let things take their course. By-and-bye, when a good *ensemble* comes to be more regarded on the lyric stage than personal attractions, the market value of *prime donne* will decrease. Far better is it to wait that time in patience than to spend labour and money in vain efforts to hurry its advent.

HERR WACHTEL.

To the Editor of the "Musical World."

SIR,—Before leaving London I feel myself compelled to give the following explanation, in order to avoid all future misunderstanding. During the last representation of *Don Giovanni*, at the Royal Italian Opera, Covent Garden, Madame Patti (Marquise de Caux) believed herself insulted by me, and in consequence informed Mr. Gye that she should decline to sing again with me. Although afterwards it was proved that the alleged insult was the result of a misunderstanding on the part of Madame Patti, and as such acknowledged by her, yet I felt it due to my reputation as an artist, and also to my personal honour, to request Mr. Gye to release me from my engagement, which he has accordingly done.—Your obedient servant,

THEODOR WACHTEL,
Court Singer to H. M. the King of Prussia.

8, Circus Road, St. John's Wood.

SIG. TAGLIAFICO.

Au Rédacteur en chef du "Musical World."

MONSIEUR,—Si je me suis permis d'écrire au *Daily Telegraph* à propos d'une observation sur mon costume de *Martha*, c'est d'abord que, me servant de ce même costume depuis 1257, j'ai été étonné que cette observation ait mis 613 ans à se produire; secondement, qu'une fois décidé que les costumes de la pièce seraient du 13^e Siècle, je regarde le mien comme très exact et parfaitement adapté au personnage ridicule que les auteurs ont voulu représenter; enfin, que ma réclamation ne pouvait prouver qu'une chose: le cas important fait par moi de toute critique venue de haut, même quand je la trouve peu fondée. Cela ne m'arrivera plus.—Votre tout dévoué,

D. TAGLIAFICO.

Londres, 1^{er} Juin, 1870.

[Va pour TAGLIAFICO!—A. S. S.]

OCCASIONAL NOTES.

IN India, hitherto, native priests, female dancers and singers have not been subject to licence tax. This exemption is not to continue. The Bombay Government is empowered to levy the tax on dancers and singers as well as on others. We should be spared much sorrow if our own Government would levy a tax on street musicians, which would not interfere with the legitimate enjoyment of music. Untaxed barrel-organs and brass bands might play as much as they pleased in private. A tax on all who sing in the street, whether from overflow of high spirits or love of lucre would give a little of that peace which under present circumstances we can only expect to find in a place to which too many are hurried by the noises to which life is subject.

RUMOUR speaks of the possibility of three new musical doctors—Sir Michael Costa, John Goss, and Arthur Sullivan. Rumour further says that these three are selected, as those whom Oxford delighteth to honour. No doubt a great compliment is intended, but—well, happily, there may be doctors and doctors.

THERE are some people in the world who cannot even pay a compliment without tipping it with venom. The director of a certain musical union furnishes a case in point. He quotes his friendly critics with a gusto in proportion to their fewness; but not till after he has insulted them by observing:—"La critique est aisée, et l'art est difficile."

CERTAIN American critics complain, not without good reason, that American music is a little too much influenced by Young Germany. Here, for example, is an extract supplied by *Watson's Art Journal*, and written with reference to the New York Philharmonic Society:—

"That Carl Bergmann was always there with unlimited powers to ride his hobby to death, and to thrust down the throats of the confiding, but over-simple subscribers the mad musical monstrosities of Berlioz, Liszt, and Wagner. We cannot blame Mr. Bergmann, he is a German, and is naturally impelled to sustain the honour of his people. It is, of course, the dominant musical intelligence of the great American nation; it rules the opera in the Bowery; it is the arbiter of taste in our private salons; it elevates and enlivens our funerals, and it animates our parades; it is the salutory element which deadens the

delicate and infinitesimal feet of our dainty and spiritual American maiden; it nauseates with bad music the unnumbered audiences of our multitudinous theatres; it makes and unmakes managers;—in short, it does pretty much as it pleases, and nobody can say it nay!

"For all this we are very much obliged, and we recognize the force of the stand taken, for we, being an easy, but self-sustained people, must submit, carelessly, to the control of somebody, and as the great Irish nation condescends to exert a gentle and imperceptible influence over our politics, so our æsthetic German citizens kindly consent to take and hold us by the ears, through an exquisite concord of sweet and sensuous sounds."

So far as Young Germany is concerned, we in England will not be reduced to a like strait without a struggle. The very existence of true art is involved, and war to the knife is a duty.

WE gave last week a fine example of American "high-falutin," *à propos* of Ole Bull, and are now able to match it with an extract from an Italian paper, *à propos* of Mme. Ristori, who has retired into private life. Says the writer:—

"It is not a star that has set, but a meteor, which, after having illumined the heavens with its brilliancy, transforms itself into a star destined to shine eternally in a glorious firmament."

Bravo!—the Italian has scored, and we wait Jonathan's game.

UNTIL lately it was generally supposed that only three composers had set *Le Barbier de Séville* of Beaumarchais to music, and that those three were Pasiello, Rossini, and Dall'Argine, the version of the last having come out—and, so to speak, gone in again—about four or five years ago. But some patient searcher has just found that there are four other operas in existence based upon the same subject: one by Ludwig Benda, produced at Hamburg, in 1782; one by Herr E. Elsparger, played at Salzburg, in 1783; one by Herr Schulz, produced at Reinsberg, in 1786; and another, by Nicolo—the composer of *Cendrillon*, *Jeannot et Colin*, and the *Rendez-vous bourgeois*—produced at Malta, in 1796. The works of the first three were written in German; the book of the last was written in Italian.

A COMMITTEE has just been appointed to consider the question of erecting a People's Theatre at St. Petersburg. From their report it appears that a theatre capable of accommodating 2,350 spectators would cost 200,000 roubles. With 1,360 places at prices varying from 10 to 20 copecks each (the copeck being reckoned at about a halfpenny), and the remaining places at prices varying from 20 copecks to a rouble, the receipts of a full house would amount to about 1,000 roubles. At this rate it is calculated that the annual profits would be 20,000 roubles, that is to say, 10 per cent. on the capital expended. What guarantee is there, however, that the profits would be 20,000 roubles? There is such a thing as counting one's chickens before they are hatched.

CONCERTS VARIOUS.

THE morning concert annually given by Madame Puzzi is one of the chief events of the fashionable music season, its eminence principally arising out of arrangements both liberal and wise. In this respect no falling-off could be observed on Friday week in St. George's Hall. The audience was numerous and fashionable, the programme lengthy, and the artists distinguished. So much being done by so many, and matter and manner presenting so little of novelty, we shall not be expected to enter largely into details. Certain chief successes, however, deserve record. Madame Sinico obtained an encore for her familiar rendering of "Deh vieni," and a similar honour was awarded to Pinsuti's quartet, "I canta storie," as sung by Madame Monbelli, Madame Trebelli-Bettini, Signor Bettini, and Signor Ciabatta. Among the "recalls" were those of Madame Volpini for an admirable delivery of "Caro nome;" and of Mlle. Enequist, whose characteristic Swedish melodies never fail to please. Besides the vocalists already named, Signor Gassier, M. Verger, Signor Foli, and many others scarcely less well known, took part in the concert. The instrumentalists were Messrs. Benedict, De Kontski, Mattei, John Thomas, and Pague, who did a little that was new, and a good deal that was pleasing.

THE concert given annually by Mr. Austin took place at St. James's Hall, on Friday week, among other important features being the first appearance of Mr. Sims Reeves since his return from Italy. The

reception of the great singer on his entry, and the applause after his several performances, were of the most enthusiastic kind. That the concert was in other respects also of special interest may be inferred from its having included performances by Mdles. Sessi and Tietjens, Misses Edith Wynne and Fennell, Madame Sainton-Dolby, and Signor Graziani. The only unknown name in this list is that of Miss Fennell, who comes from Dublin, and made a highly favourable impression. She has a beautiful voice, and sang with taste and skill, warranting very high hopes about her future. Meanwhile, the sooner she is heard again the better. Part-songs by the St. Cecilia Choral Society, and solos for clarinet (Mr. Lazarus) and pianoforte (Miss Kate Roberts) completed the programme. Apart from the merits of the performances, a successful result was due to the concert-giver in recognition of his efficient management, for many seasons, of the concert arrangements at St. James's Hall. Mr. Benedict conducted the chief portion of the concert.—An extra concert was given by Mr. Austin, under the title of a "National Harp Concert," on Thursday, when a band of twenty harps, under the direction of Mr. Ellis Roberts, and the St. Cecilia Choral Society, under the direction of Mr. Hargitt assisted. Mr. Sims Reeves was, however, the great attraction, our great tenor singing Mr. Sullivan's "The Snow lies white" (encored), and "My Pretty Jane" (substituted) and "The Last Rose of Summer," at the conclusion of which he was twice recalled, would alone have amply satisfied the audience. Miss Edith Wynne was the lady vocalist, and Mr. John Cheshire, Mr. Lazarus, and Miss Kate Roberts respectively played solos on the harp, clarinet, and pianoforte. Mr. J. G. Callcott accompanied the vocal music.

Brixton.—The St. Saviour's Choral Society gave a concert on Tuesday the 24th ult., at the Angell Town Institution, in aid of the St. Saviour's Schools. The programme consisted of Mendelssohn's *Athalie* (the illustrative verse of which was read by Mr. C. E. Fry), and a short miscellaneous selection. The solo music in *Athalie* was sung by Miss Emmeline Cole, Miss Newton, and a lady pupil of Mr. Lemare's (the conductor); and, in the second part, Mr. T. Rogers and Mr. J. Beale also lent their aid. The performance gave the greatest satisfaction to a very crowded audience, and elicited several encores.—On Wednesday the 18th, in the same building, the members of the Amateur Musical Society gave a complimentary concert to their esteemed and highly energetic conductor, Mr. H. Weist Hill, the occasion drawing together a large number of the friends and supporters of the society. The bill of fare was of an ambitious character, the instrumental portion comprising the "Jupiter" symphony, the overture to *Guilherme Tell*, operatic selections, an *Intermezzo* by Tours (performed for the first time), and the march in *Ellis*. The orchestra worked with a will, and the efforts of the members met with deserving approbation. The vocal selections were contributed by artists of high standing, and the concert proved as enjoyable to those present as the result must have been gratifying to the society.—W. H. P.

The *matinée musicale* given by Mr. and Mdme. Osborne Williams, on Tuesday, the 27th ult., took place at North End Lodge, Walham Green. Among the artists were, Miss Arabella Smythe, Messrs. George Perren, Trelawny Cobham, Penna, Lazarus, Boleyn Reeves. Mr. Osborne Williams's brilliant fantasia on airs from *Marta*, Madame Osborne Williams's rendering of "Many a year ago," Mr. George Perren's singing of "Ah! si ben mio," and the solo playing of Messrs. Lazarus and Boleyn Reeves, on the clarinet and harp, were the chief successes of the day. Nor must we forget to specify two duets, the one for pianoforte and harp, performed by Messrs. Osborne Williams and Boleyn Reeves, the other, a "Priore" for harp and clarinet, by Messrs. Boleyn Reeves and Lazarus. The singing of Miss Arabella Smythe, Miss Katherine Poyntz, and Mr. Penna, also afforded satisfaction to the audience, which, considering that at least two-thirds were ladies, was more than usually emphatic.

The students of the Royal Academy of Music gave a concert on the 26th ult., whereat much was done that deserves record. *Place aux dames*, of course. Miss Whoames opened the proceedings with J. S. Bach's *Fantaisie Chromatique*, the difficulties of which were surmounted in capital style. Miss Martin's execution of Mozart's Rondo in A minor was another good performance, while Miss Newman supplied a third in connection with Dr. Bennett's Rondo in E, and Capriccio in A minor. Not less creditable to the teaching of the Academy and the talent of its pupils were Miss Chapman's rendering of Dr. Bennett's *Rondo Piacetole*, and Miss Field's spirited playing in Heller's *La Chasse*. Among the lady vocalists Miss Ferrari held a distinguished place. She sang Mendelssohn's "Swedish Winter Song" and "Hopes and Fears" in really charming style, skilful execution being matched by truthful expression. Miss Antell, Miss Maudsley, and Miss Christian also deserve high praise for the merit of their performance. Mr. Shakespeare distinguished himself by a good rendering of Mendelssohn's prelude and fugue in B minor; Miss Jessie Ferrari, with some clever coadjutor, doing excellent service as accompanist.

Herr LEHMEYER had the courage to give a concert on the Derby night at the Store Street Concert Hall, and notwithstanding the attraction of the Races, managed to fill the room. He performed Chopin's *Valse Impromptu*, Liszt's fantasia upon airs in *Rigoletto*, &c., and with some of his pupils some pianoforte duets, &c. He was assisted by the Mesdames Blanche Reeves, Ascher, D'Etienne, Mocca, L. Leaver, Charlotte James, Emily Tate, and Ehrenberg, with Messrs. W. G. Palmer, Dech, Steadman, and Chandeau Lane. Mr. Henry Parker and Herr Lehmeier accompanied.

Mr. and Mrs. RICHARD BLAGROVE's fifth concert came off on Thursday evening, the 20th of May, before a full audience. An MS. trio (by Mr. Silas) for pianoforte, concertina, and viola, was performed for the first time. This composition exhibited these features of excellence for which this distinguished Belgian composer is well known, and gave Mr. and Mrs. Blagrove and Herr Bernhardt opportunities for displaying familiar excellence on their respective instruments. Madame Rudersdorf and Marie Stocken, with M. Lionel Waldeck, were the vocalists. Mrs. Blagrove was solo pianist, Mr. Thomas, solo harpist, and Mr. Blagrove was deservedly encored in an MS. solo for concertina, entitled, "Recollections of Scotland." Mr. Sydney Smith accompanied.

MADAME ALICE MANGOLD, an excellent pianist, who does far too little work in public, gave a morning concert in the Hanover Square Rooms on Saturday last, assisted by Mdme. Monbelli, Signor Gardoni, Signor Foli, and other artists from the Italian Opera, Drury Lane. Mdme. Mangold played an interesting selection of pieces by Chopin, Henselt, and Liszt, with whose respective styles she proved herself thoroughly familiar. The *beneficiaire* must also be credited with having made a very appropriate choice, the neatness and precision of her execution, added to a certain *spiritual* reading more easily appreciated than described, exactly suiting the works in hand. We should be glad of more frequent opportunities of admiring this genuine artist, because genuine artists, among those who profess the piano at least, are rare. The vocal portion of the concert, conducted by Herr Louis Diehl, gave entire satisfaction; but it is only necessary to particularize Herr Diehl's MS. song, "The Mariner," a composition of great merit, for which an encore was easily obtained by Signor Foli.

HAYDN's *Creation* was given recently by the National Choral Society, when the lovers of oratorio mustered in great force, the large hall being well filled. The principal vocalists were Madame Boddia-Payne, Miss Arabella Smythe, Mr. G. Perren, and Mr. Santley. Madame Payne's rendering of "With verdure clad," was loudly applauded. The same may be said of the singing of "The marvellous works," by Miss A. Smythe. Mr. G. Perren obtained an encore for "In native worth," and "Now Heaven in fullest glory shone," was rendered in Mr. Santley's best style, a repetition being enthusiastically demanded and complied with. The choruses were given with admirable precision, more especially "The Heavens in fullest glory shone," and "Achieved is the glorious work." Mr. G. W. Martin conducted.

MdLE. IDA HENRY's morning concert on Saturday last attracted a large and fashionable audience to the Beethoven Rooms. The programme was varied, but scarcely long enough, a fault not generally met with. When we state that the vocalists were Miss Megan Watts and Miss Marion Severn, and the instrumentalists Herr Louis Ries, Signor Piatti, and Mdle. Henry, it will be apparent that excellence was the order of the day. Hummel's trio in E, Op. 83, opened the proceedings, and was well suited for the youthful pianist, not containing passages beyond her powers, whether as to execution or interpretation of the composer's meaning. The same remark may be made with regard to this lady's performance of Beethoven's early sonata, which she played with considerable *aplomb*. The fair vocalists contributed some telling songs, and Herr Ries and Signor Piatti were much applauded in their solos. Mr. A. Thoulless was the conductor. Altogether the concert was very successful, and appeared to be highly relished by the large company present.—H. L.

Mr. ARTHUR BARTH, a fast rising pianist, gave a concert at St George's Hall, on Wednesday evening, May 26th. The proceedings opened with Beethoven's trio in G (Op. 9, No. 1), which was admirably played by Mr. Barth, assisted by Herr Ludwig and Mr. Ellis Roberts, jun. The peculiar rhythm of the first movement, the delicious melody of the second, and the brilliancy of the *finale*, received an interpretation far above the average. In the same composer's sonata in C (Op. 31), Mr. Barth was extremely successful, his crisp touch and clearness of execution being remarkable. Kalkbrenner's showy, if not classical, trio in A flat was played by Mr. Barth, Herr Ludwig, and M. Paque. And, again, Mr. Barth displayed his abilities in another style of composition, viz., the fantasia by Liszt on Mendelssohn's music to *A Dido's Lament*. Mdme. Florence Lancia was encored in Diodonati's "Good night, sweet Mother;" Miss Jessie Royd received a similar compliment in Sullivan's "Where the bee sucks;" and Miss Enrick,

of the London Academy of Music, sang, very expressively, Wallace's "Scenes that are brightest." Mr. Renwick and Mr. George Perren were the male vocalists, the latter being encoired in Mr. B. Gilbert's "The silver moon is shining brightly."—H. L.

W A I F S.

Miss Henrietta Hodson has taken a lease of the New Royalty Theatre. Mr. and Mrs. Howard Paul will reach England about the middle of June.

A new operetta, *Adam and Eve*, has been brought out at Munich with success.

Fifty-three manuscripts have been sent in to compete for the Grand Prix de Rome.

Sadler's Wells Theatre opens for the summer season to-night under the management of Mr. F. Marchant.

A new oratorio, *Der Münsterbau*, has been brought out at Straasburg. It is the work of a M. Victor Elbel.

M. Remusat, the flautist (as we have said more than thrice), has established a Philharmonic Society at Shanghai.

Madame Parepa-Rosa and her husband leave New York on June 22nd, for England.

A new operetta, *Brigadier, vous avez raison*, is announced at Paris, from the pen of M. Gustave Nadaud.

M. Flotow's *L'Ombra* is again in active rehearsal at the Opéra Comique, and the composer is said to be delighted with his interpreter.

The Grand Prix de Rome has been won by M. Duthiel, with a cantata, entitled *Le Jugement de Dieu*.

There will be, it is said, two opera companies at the Italiens in 1871, one Italian and the other French.

Lohengrin has just been brought out at Copenhagen with so much success that the manager is emboldened to attempt *Tannhäuser*.

Miss Rose Hersee leaves New York on June 22nd, for a two months' visit to England, and returns in September, to fulfil a nine months' engagement in the United States, with Mr. Hess.

Herr Leopold Brassin, pianist to the Duke of Saxe-Gotha, and Herr Gerhard Brassin, violinist, both well known and highly esteemed artists, have arrived in London for the season.

The Quartet Society at Florence has celebrated the Beethoven centenary by an extra concert, at which an address in honour of the event was delivered by M. d'Arcasi, the well-known critic of the *Opinione*.

Mr. Vance's concert party appeared on Monday at St. James's Hall in a new entertainment, entitled *Shells and Swells*, the music by Alfred Lee.

M. Vivier has been seriously ill, but is now convalescent. "Son esprit," says *La France Musicale*, "a sauvé le corps." Grim death, however, will not always be turned aside by a joke.

The directors of a Brescia theatre lately announced a performance for their benefit of the *Chiara di Rosenberg*, omitting only the rôle of the principal character.

A swarm of bees on Thursday week took possession of the altar in the church at Wilton, where they remained until Saturday evening, when they were taken by Mr. M. Langdon.

A Spanish vocalist, Mdme. Ramirez de la Rosa, who is declared by the journalists in the Peninsula to be the best of their native singers, has arrived in Paris.

Mdlle. Leon Duval, from the Théâtre Lyrique Impériale, Paris, has arrived in London, and is engaged to sing at the concerts of MM. Benedict, Ganz, &c.

A selection of Mr. Brinley Richards's new compositions is announced to be given at his approaching concert—including "The Cambrian War Song," to be sung by Mr. Lewis Thomas, for the first time in London.

The receipts of the Paris Association des Artistes Dramatiques during the year just ended amount to 172,439 francs, being an increase on the year previous of 32,000 francs.

The children's concert in connection with the Tonic-Sol-fa Society will take place at the Crystal Palace on the 22nd inst., and that of the certificated pupils on August 10th.

M. Grau, the American impresario, is at Königsberg, with the intention of engaging Mdlle. Mallinger (chief water-nymph in Herr Wagner's *Rheingold*) for New York. His propositions to Mdlle. Pauline Luca have been declined.

M. Charles Henri Plantade, one of the founders of the "Société des Auteurs, Compositeurs, et Editeurs," and composer of many popular *airs de salon, chansonnettes, chansons militaires, and scènes comiques*, died on Friday week, in Paris, at the age of 84.

A Paris paper states that Madame Adelina Patti has signed an engagement with M. Bagier, of the Italiens, to perform twenty times next winter, for the sum of 80,000 francs, a benefit of 15,000 francs being also assured to her.

Madame Volpini, according to the *Gaulois*, is studying the part of *Mignon* in M. Ambroise Thomas's opera of that name, with the composer, who has made several alterations in the opera, and has added a new song for her.

Herr Wachtel has seceded from the Royal Italian Opera, although his engagement had still a month to run. Why the directors made no opposition to the German tenor's retirement we are unable to say. Of course, there are all kinds of stories afloat; but to the tittle-tattle of the *coulisses* we attach no value, and therefore decline to produce it.

The *Court Circular* says that Mrs. John Wood, of the St. James's Theatre, has received from some anonymous admirer a brooch of diamonds and emeralds, valued at 700*l*. The anonymity of the sender was perfectly preserved; no name, or card, accompanied the present, simply on a sheet of note paper, "To La Belle Sauvage."

Mdlle. Cari, the new contralto, who made so agreeable an impression as Maffeo Orsini, at the Royal Italian Opera, early in the season, and who has never since been heard at this theatre, is now a member of the Drury Lane Italian Opera Company. We felicitate the director on a genuine acquisition.

Mdlle. Luisa Gassier, daughter of Signor Gassier, the accomplished baritone of the Drury Lane Italian Opera, recently made her *début* at a concert given by Señorita doña Adela Ramirez, at Madrid. Mdlle. Gassier met with distinguished success, and a brilliant "future" is prognosticated for her by the local press.

M. Litolf's Paris speculations are far from successful. His projected series of grand concerts failed almost before they began, and a benefit he had just had at the Folies Dramatiques has proved equally disastrous. But surely the chosen home of M. Hervé's musical buffooneries was not the place for a performance of *Le Dernier Jour de la Terre*.

On Tuesday evening, June 14, Sir Charles L. Young, and other amateur performers, gentlemen as well as ladies, gave a representation at St. George's Hall on behalf of "The Working Men's Club and Institute Union." The pieces will consist of *A Thumping Legacy* and *The Rightful Heir*. The performance is under distinguished patronage.

What "secular music" is has not as yet been clearly defined. "John Anderson my jo," "Wait for the waggon," and other tunes have been "adapted" to what enthusiastic people call hymns. In fact, varied use has been made of tunes sacred and profane. Take, for example, "God bless the Prince of Wales." Even the Vicar of Richmond might find, if musically given, that the question is a thorny one.

The Emperor of the French has received, in the most flattering manner, M. Philippe Herz and a deputation of workmen, who desired to thank him for the mark of favour (the Cross of Honour) recently bestowed upon their foreman, M. Knust. Imagine Queen Victoria receiving Mr. Henry Broadwood and a deputation of his workmen on a similar occasion. No—we cannot imagine it.

During the autumn tour of Chevalier Lemmens, Mendelssohn's operetta, *Son and Stranger*, will form a prominent feature, the principal characters by Madame Lemmens-Sherrington, Madame Patey, Mr. Nelson Varley, and Mr. Patey. The orchestral parts have been arranged expressly for the Mustel Organ and pianoforte, by Chevalier Lemmens, who will himself preside at the first-named instrument, the pianist being Mr. King Hall.—*Musical Times*.

In a paper read on the 19th ult. before the Anthropological Society, Mr. H. F. Chorley remarked that the absence of musical inventive genius in woman is inexplicable, and offers another signal illustration of the contradictions and inconsistencies which mark music beyond any other art. While women have achieved distinction and often great success in literature, painting, sculpture, architecture, and science, and while they are unsurpassed as interpreters of the drama and of the art of music, not a solitary female composer of originality, or even of repute, is known to the historical or critical observer.

The monks of St. Swithun, at Winchester, were bold enough to carry a protest to the feet of King Henry, eked out by many floods of tears, to the effect that their bishop, who was also their abbot, had taken away three of their dishes. The king enquired with great concern how many they had left, and, on hearing that they had ten, declared with a round oath that he was contented with three, and therefore kicked out his gluttonous subjects, with a promise that in future their courses should be reduced to the same number.—*Food Journal*.

A terrible accident has just occurred in Switzerland. The Choral Society of Vevey had been to Gruyères to give a concert for the benefit of an orphan asylum, and were returning by the valley of Allières, when an excursion on a lake on the plateau of Jaman was proposed. That place is celebrated for a trout, which the inhabitants fish from a raft. Upon one of these rafts about thirty embarked and had reached the middle of the lake, which although very deep is not above 600 yards in diameter, when the raft became dislocated, and sank. Nearly all were good swimmers, but twenty were drowned.

One of the most delicious jumbles in the way of misprinting was made by the *Echo* the other day. It is too good to be passed over, and we reproduce it, as a warning to compositors:—

CHARING CROSS THEATRE.—Lessee BAD AFTER ALL. SATURDAY, May 21, ILLUSIONS: a and Manageress, Miss E. FOWLER.—Last Night of IXION, Last Night of Mr. WYBERT REEVE, and NOT SO Comedy, by Joseph J. Dilley; Mr. E. Danvers. A MUSICAL LEGEND: by W. S. Gilbert, Music by Frederick Clay, will shortly be produced. TO NIGHT for the Benefit of Mr. Wybert Reeve. Box-office open daily from 11 to 4.

The Herford Musical Festival is fixed for the 23rd of August and three following days. The list of stewards is numerous and influential. The programme of the performances includes Spohr's *Last Judgment*, and among other things, Mr. Barnby's *Rebekah*, recently produced at the Oratorio Concerts. At the Birmingham Festival (which commences on the 30th of August, and continues until the 2nd of September) Mr. Benedict's oratorio, *St. Peter*, composed expressly for the occasion, will be performed, as well as a cantata by Dr. Ferdinand Hiller, called *Nala and Damayanti*, Mr. J. F. Barnett's cantata, *Paradise and the Peri*, and a new instrumental work, by Mr. A. S. Sullivan; so that, in addition to well-known works, for the performance of which Birmingham has long been celebrated, there will be no want of interesting novelty.—*Musical Times*.

Writing of a Philharmonic Concert in New York, *Watson's Art Journal* says:—

"As if to offset the ravings of Wagner, Liszt in his coldest and most un-compromising mood of musical asceticism and melodic barrenness, is introduced on the same programme! We shivered to the bone when we heard those blatant ravings with which the selection from his oratorio of *Elisabeth* commenced, and listened in a state of blank despair, as the horrors of mechanical, soulless, devil-inspired musical discord multiplied. We looked around and we found the same hopelessness, combined with a stolid expression of resignation upon every face. No—not upon every face! One countenance beamed with supernal brightness, glowing with a sort of rapt ecstasy, which could hardly be surpassed, even by the application of hot iron to the soles of the feet. Thus Bergmann stood, and seemed to drink in melodic rheumatism and harmonic gout at every pore. It is upon such food that he lives, and he grows fat!"

"At the Choral Festival held in Ely Cathedral last Tuesday," writes a correspondent, "the Bishop of Carlisle, in the course of his eloquent sermon, dwelt at some length on the delight he felt in hearing a peal of bells calling the people to the 'house of the Lord.' I only wish that others experienced the same delight. I think there is scarcely anything more beautiful to listen to than a sweet peal of bells; and yet, as his Lordship said in his sermon, we rarely hear a peal of bells sounding from the tower of a modern church; one solitary bell has to do duty for everything, and tolls for festival as well as for fast, for service on Sunday as well as for a funeral on Monday. Next to hearing good music in a church I like to hear the music of bells outside a church; but it is only in old churches that we find a peal of bells and scarcely ever in modern churches. This is an age of progress, and music has made rapid progress lately, but the music of bells seems at a standstill, and few seem to care for it. Would that the eloquent words of the Bishop of Carlisle could help to put an end to this state of things, and that from every church in the land the lovely sound of bells called the people to come 'gladly to the house of the Lord.'"

"Pastor Rusticus," after twenty-two years' absence from London attended Service on Ascension Day in Westminster Abbey, and complains very bitterly in the *John Bull* as to the slovenly manner in which the Service was conducted, the dirty state of the Abbey and the ill-behaviour of the vergers, and concludes thus:—

"I did really feel myself aggrieved. I really believe there was an anthem twenty-two years ago; but I cannot be sure, and there was nothing to take its place. Will you tell the Dean—(and yet he has the credit for being wide awake, full of liberal and large-hearted sentiments, so it ought not to be necessary)—that the last twenty-two years have seen a new era rise in our land, the era of Hymns. I would have given a good deal to have had the Dean and Canon, and choir and organist too, at St. Lawrence, Gresham street, this afternoon. The Service sparkled with hymns; hymns jubilant, glorious hearty, heaven-penetrating, and the organ, while not overpowering the choir, seemed

at times to burst its bounds with overflowing melody of joy. This is the way to catch the spirit of the age, and lead it to the feet of the Ascended Conqueror. People could not help singing there. Busy men came in, if only for a few minutes, warmed up their hearts by a live coal from the altar, and went on their way rejoicing with a breath from heaven echoing sweet music within them. The very collectors of the alms were singing. Fancy the Abbey men doing so! Yes! I will conclude with a prophecy. Twenty-two years hence there will be hymns sung at the Abbey at the Services on Ascension Day, as hearty as at St. Lawrence; and I think if there be any Rubrics then left, that the Dean will not break them."

Here is a picture of the interior of a Pre-Reformation Church on Sunday morning, taken from Jefferson's *Book About the Clergy*:—

"The women donned their brightest attire ere they set out for church on sacred days; and on entering the place of worship they often showed that their presence in the House of Prayer was quite as much due to love of the world as to their delight in holy thoughts. Having duly crossed themselves half-a-score of times, knelt on the bare floor for ten minutes, and muttered a few prayers to the Rood, they deemed themselves at liberty to look about for their admirers, and prattle with their acquaintance. The ladies of superior degree very often had pet sparrow hawks perched on their wrists, and toy hounds following close at their heels. The case was the same with the men, who having walked to church on the look out for wild birds and four-legged game, brought their hounds and their falcons into the sacred edifice—where the chants of the choir and rolling melodies of the organ were often marred by the barking of dogs, the jingling of hawk bells, and the screams of children terrified by the noise of savage mastiffs; and while the riot was going on in the nave, the priests in the choir or chancel would put their heads together and gossip about the latest scandals of the Chapter or of the neighbourhood; make engagements for pleasure meetings after service, and exchange opinions on the newest affairs of politics."

The *John Bull*, it appears, sent a reporter to Wantage to note how Ascension Day was observed there, and the following is his account:—

"At half-past three a.m. the bells rang out a merry peal, and at a quarter to four about 200 persons had assembled in the Church, and all knelt in silent devotion till the clock chimed four, when a procession of choristers and Clergy entered the Church singing 'Hail the day that sees Him rise,' when the congregation rose and joined in the hymn. After the Nicene Creed the Vicar ascended the pulpit and explained why they were thus assembled at that early hour. It was in order that all classes might have the opportunity of receiving the Holy Communion on that great festival of the Church, before they went to their daily work. He hoped the time would shortly come when the day would be kept as a holiday. At this Service 153 persons communicated, about fifty not communicating. And now as to the class who attended this Service. Briefly, it may be said, all classes were there. We watched closely to see. There were youths of both sexes, from about fifteen to twenty; there were the middle-aged, and the aged; there were those in easy circumstances of life, well-to-do people; there were mechanics, shopmen, labourers, their wives—in short, every class was well represented, but the working class predominated; and the male communicants numbered about 100 of the 153. The Service lasted until a quarter to six. At the conclusion of the Service the Vicar invited all the male communicants to a substantial breakfast in the National Schoolroom, over which Mrs. Butler presided. Certainly justice was done to this meal."

May we venture to ask whether the "substantial breakfast" had anything to do with the attendance of working men, about which our Church friend brags so much?

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NEARLY OVER.

The birds in the flock go wheeling by
Thrilling under the soft grey sky!—
"Nearly over! nearly over!"
O the winter is nearly over!
If winter fleeth, will sorrow stay?
Nay, dear Heart; nay!
Even sorrow is a rover.
Hark!....."Nearly over! nearly over!"

The south wind sigheth a happy sigh
As the birds in flocks go wheeling by:
"Nearly over! nearly over!"
O the winter is nearly over!
The tears in thy blue eyes turn them gray;
Nay, dear Heart! nay!
Even sorrow is a rover.
Hark!....."Nearly over! nearly over!"

HARRIET KIMBALL.

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FROM EUSTACE HINTON JONES, Esq.

DEAR SIRS,—My Eight Stop Cabinet Organ in Resonant Case (No. 46), two Manuals, and with Vox Humana, gives me more pleasure than I can express. The quality of tone is exquisite. How such purity of tone can be got out of reeds, is a perfect marvel. It is comparable to nothing but the effect of a large and powerful pipe organ heard at some distance. Indeed, in capacity for delicate effects of light and shade, from full power down to the softest whisper which the ear can hardly catch, but listens for attentively because it is so precious, it has advantages which even a pipe organ has not. To compare it to a harmonium is to compare an Amati violin to a hurdy-gurdy. I tried one of Debain's very best concert harmoniums after it on Friday, and it jarred all my nerves with its buzz. The tone of the Mason and Hamlin Organ spoils the ear for anything less pure than itself.

There is all the difference between putting a reed on a piece of board and expecting to get tone out of it (as other makers do), and Mason and Hamlin's plan of fixing a *voiced* reed in a chamber over a resonant sounding box. It is the same difference as between stretching a violin string on a bit of stick and straining one over the resonant body of a violin.

It has not one single defect common to the best harmoniums. The bass does not overpower the treble. There is perfect equality in all the tones. The rapidity of touch (without the miserable expedient of percussion action) is superior to a pipe organ, being so much lighter even when coupled—and is almost up to a Broadwood piano. It is splendid as an accompaniment for singing, and I regard as a conclusive proof of its merit the fact that *even at full power it does not drown a single voice*—the tone is so true. Nobody ever yet heard a powerful harmonium that was not overpowering.

I have exercised my organ at all sorts and styles of music, from the *Requiem* Mass, down to polkas and Irish jigs. It will do almost any mortal thing between these two extremes. I can't find fault with it anywhere.

The Vox Humana is a very beautiful addition to the instrument. I am delighted to find it is no trickish effect like the Tremolo and Voix Celeste, of which one soon gets tired, but imparts a very rich and sympathetic modulation to the stop with which it is used, such as the violin string derives from the bow. Besides this, it adds unmistakably to the brilliancy of the organ.

The Resonant Case is a capital addition—it makes the whole instrument ring again after a chord. I was certainly afraid that an organ of such capacity would be too much for my small room, which is only twelve feet square. But it is not—and this not on account of any deficiency of power in the organ, but because of its exquisite quality of tone—for the same reason, in other words, that it does not drown voices.

The imitations of instruments are remarkably good; but I must say in the case of the piccolo and flute, it is a libel on the organ to compare these two effects to the notes of either piccolo or flute. Your piccolo is so lovely, and the flute is—Well, Orpheus had a good flute, and drew his wife out of Hades with its tones; but I am inclined to think that he might have even drawn her out of the other place to listen to Mason and Hamlin's.

You are heartily welcome to print this note. I am sure any lover of music will be grateful to any one who recommends them a Mason and Hamlin Organ.

Please send me more catalogues. I've given all mine away.—Yours truly

Springfield Villa, EUSTACE HINTON JONES.
Freemantle, Southampton, March 7th, 1870.

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